PIANO • VOCAL • GUITAR

5th EDITION

The New Illustrated Treasury of Disney Songs

HAL•LEONARD®

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Baby Mine
Give A Little Whistle
Heigh-Ho
Hi-Diddle-Dee-Dee (An Actor's Life For Me)
I'm Wishing
I've Got No Strings
Some Day My Prince Will Come
When I See An Elephant Fly
When You Wish Upon A Star
Whistle While You Work
Who's Afraid Of The Big Bad Wolf?

9781458489692

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Music Composed and Conducted by William Lava.
Zorro song by Norman Foster
and George Bruns.
1228
MOUSE CLUB
BUENA
Vista
RECORDS
EMI
Title Song From Walt Disney's Motion Picture

INTRODUCTION

Walt Disney didn't read or write music. In fact, he never even played an instrument, unless you count an unsuccessful stab at the violin during grade school in Kansas City.

And yet, his influence upon music was, and continues to be, so profound that the great American composer Jerome Kern was moved to say, "Disney has made use of music as language. In the synchronization of humorous episodes with humorous music, he has unquestionably given us the outstanding contribution of our time."

"There's a terrific power to music. You can run any of these pictures and they'd be dragging and boring, but the minute you put music behind them, they have life and vitality they don't get any other way."

— Walt Disney

That's lofty praise, especially coming as it did from a musical legend like Kern. But what makes his words all the more amazing is the fact that he said them in 1936, *before* the release of *Snow White and the Seven Dwarfs*, arguably one of Walt Disney's greatest moments not only in animation, but music as well.

Still, the question remains: if Walt didn't write any songs or compose any scores, how could he have had such a deep and lasting impact on music?

The answer, simply enough, is the same way in which he had such a profound effect upon animation without so much as drawing even one mouse or dwarf.

Walt was the mover and shaker, the man of vision who gathered around him some of the most talented writers, artists, composers, and musicians, who bought into his dreams and schemes and made them happen, all under his watchful eye.

Walt and Roy Disney with the special "Oscar" awarded to Walt in 1932 for the creation of Mickey Mouse.

Disney's imprimatur is stamped onto every song...

He once described his role this way:

> **My role? Well, you know I was stumped one day when a little boy asked, "Do you draw Mickey Mouse?" I had to admit I do not draw anymore. "Then you think up the jokes and ideas?" "No," I said, "I don't do that." Finally, he looked at me and said, "Mr. Disney, just what do you do?" "Well," I said, "sometimes I think of myself as a little bee. I go from one area of the Studio to another and gather pollen and sort of stimulate everybody. I guess that's the job I do."**

Of course, that doesn't explain Walt Disney's uncanny feel for what worked and what didn't, be it in music, films, or theme parks. Perhaps Eric Sevareid summed it up best in his tribute to Walt on

the *CBS Evening News* the day Disney died: "He was an original; not just an American original, but an original, period. He was a happy accident; one of the happiest this century has experienced... People are saying we'll never see his like again."

Maybe it was his Midwestern upbringing and mid-American, mainstream appreciation for music and movies, or maybe he was just "a happy accident," but Walt Disney aimed to create entertainment that he himself would enjoy. Could he help it if hundreds of millions of people around the world happened to agree with him?

So although he didn't write "When You Wish Upon a Star," "Zip-A-Dee-Doo-Dah," or any of the other hundreds of tunes that make up the Disney canon, his imprimatur is stamped onto every song and score. When you hear "Whistle While You Work," you may not know that the words were written by Larry Morey and the music by Frank Churchill, but you certainly know it's a Disney song.

It didn't matter what a composer's background was, whether he was a honky-tonk pianist from Los Angeles, a jingle writer from New York's Tin Pan Alley, or a pop star from England, when he wrote for Walt Disney, he wrote in a style that was, consciously or not, immediately recognizable not as his own, but as Walt Disney's.

"No matter what I or anyone else in the music department wrote, people always recognized it as being the 'Disney sound,'" says Buddy Baker, a longtime Disney staff composer. "But if I was asked to define the Disney sound or how we got it, I would have to answer that I didn't know. It's not something I thought about while I was writing the music.

"I think a clue to the Disney sound, though, comes from the man himself," he adds. "Walt Disney had a wonderful concept of what the music should be, which is a great clue for the composer. For instance, if he wanted a big, symphonic score, he'd tell you that and he'd even tell you what he'd want it to sound like."

Disney songs represent a style and sprightliness that makes them eminently hummable and totally unforgettable. They were very much a reflection of their patron, who concentrated on melody and didn't like anything that was too loud or high-pitched.

Music lightens a story session in the mid 1930s as Walt Disney visits (from left) Webb Smith, Ted Sears, and Pinto Colvig.

Walt Disney's classic portrait with Mickey Mouse, taken at the Disney Studios on Hyperion Avenue in the 1930s.

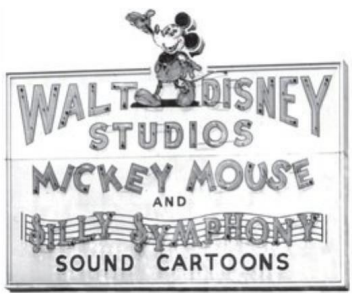
In 1938, Disney purchased undeveloped property in Burbank, which soon became the permanent home to the new Walt Disney Studios.

Even the "Disney" songs and scores being written today, decades after Walt Disney's death, reflect the spirit and influence of this man who had a special ability to recognize what kind of music best fit a scene or situation and, more importantly (and more to the point), what was good.

It was Walt's direction and influence that led his composers and musicians to pioneer musical concepts and technologies that influenced both the film and music industries for decades—and continue to do so to this day.

But the music did not start out as Disney's own. In the first several Mickey Mouse cartoons, produced in 1928 and 1929, the music was either borrowed or adapted. An example was Mickey's very first cartoon, *Steamboat Willie*, released in November, 1928, and featuring the songs "Steamboat Bill" and "Turkey in the Straw."

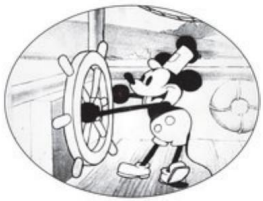
Walt created entertainment that he himself would enjoy



Still, even if the music wasn't written by members of Walt's staff, it

was arranged in such a way that it sounded as if it just might have been. For instance, “Steamboat Bill,” written in 1910, was whistled by the mouse himself during the opening moments of the cartoon.

THE EARLY YEARS

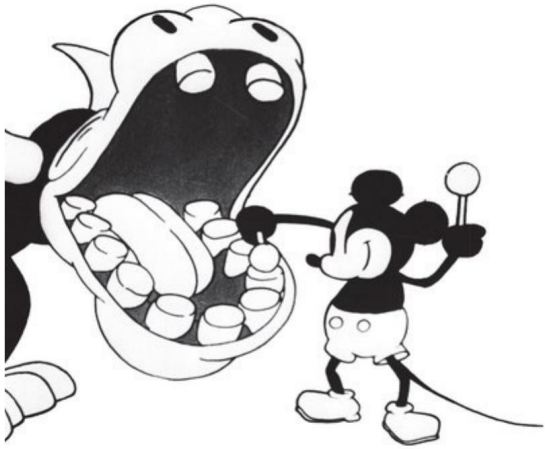


The sound that played the key role in Disney cartoons was music.

"Turkey in the Straw," which dates as far back as 1834 and is arguably a sing-song classic in the tradition of "Camptown Races" and "My Darling Clementine," was not arranged for normal instruments, such as guitars, flutes, or pianos, but was instead configured to accommodate the variety of "instruments" Mickey plays during the cartoon, including a washboard, pots and pans, a cat, a duck, several suckling pigs, and a cow's teeth. ("Turkey in the Straw," by the way, was selected for *Steamboat Willie* because it was one of the only tunes a young assistant animator named Wilfred Jackson, the sole musician at the small Disney Studios, could play on the harmonica.)

It could be said that the Disney musical legacy actually did begin with Walt himself. In 1929, he teamed with his then-musical director Carl Stalling to write a song that would become an anthem of sorts for his already famous star, Mickey Mouse.

That song, "Minnie's Yoo Hoo," was first heard in the 1929 short "Mickey's Follies." It is the only song for which Walt Disney ever took a writing credit.



Mickey Mouse and the musical improvisation that made him famous in his debut film, Steamboat Willie.

But that doesn't mean Walt didn't play an active role in the creation

of the music heard in all succeeding Disney Studio cartoon shorts and animated features. He simply entrusted it to more accomplished composers and arrangers, the first of which was Stalling, an old friend from Kansas City.

It was Stalling who persuaded Walt to begin the Silly Symphony cartoon series, which grew out of disagreements the two had over the use of music in the Mickey Mouse shorts. Walt wanted Stalling to fit the music to the action, while Stalling felt the action should fit the music.

The Silly Symphonies were a compromise. In the Mickey cartoons, the music would continue to play second fiddle to the characters and the action, but in the Silly Symphonies the music would rule.

Stalling stayed with the Studio less than two years, jumping from Silly Symphonies at Disney to Looney Tunes and Merrie Melodies at Warner Brothers, where he created his own musical legacy, composing scores for the likes of Bugs Bunny, Daffy Duck, and Porky Pig.

Despite Stalling's departure, the Silly Symphonies continued. In fact, they became so popular that Walt Disney began beefing up his music staff in the early '30s to handle the increased need for music for them.

In "Silly Symphonies" the music would rule

MICKEY MOUSE
PRESENTS
WHO'S AFRAID OF THE BIG BAD WOLF
WALT DISNEY'S OWN
THREE LITTLE PIGS and
"Who's afraid of the BIG BAD WOLF"
GAME
WHO'S AFRAID OF THE BIG BAD WOLF?

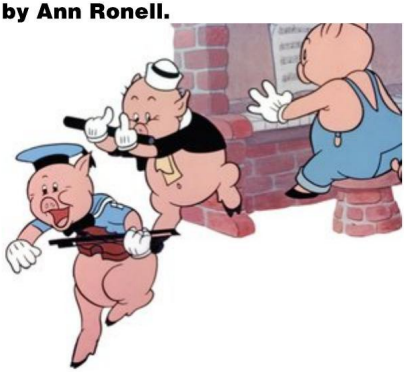
The surprise hit song from Three Little Pigs spawned a range of merchandise, including (left to right) sheet music, a board game, and records. These rare 1933 items are treasured by collectors today.

One of the composers he hired was Frank Churchill, a young musician who had studied at UCLA and gained experience playing honky-tonk piano in Mexico and performing on a Los Angeles radio station (as well as serving as a session player in recording sessions for Disney cartoons). This heretofore unsung musician would play an important role in Disney music over the next decade. And he started off with a bang, writing Disney's first big hit, a song that came out of the most famous of the Silly Symphonies, *Three Little Pigs*.

Released in 1933 during the depths of the Depression, *Three Little Pigs* and its famous song, "Who's Afraid of the Big Bad Wolf?" provided hope and humor to a country that was badly in need of both.

As with many Disney films, *Three Little Pigs* comes from a children's story. But to Churchill, it also represented real life. While growing up on his family's ranch in San Luis Obispo, California, he was given three little piglets to raise by his mother. All went well until a real "Big Bad Wolf" killed one of them.

As legend has it, when Churchill was asked to write a song for the cartoon, he recalled his horrifying childhood experience and penned "Who's Afraid of the Big Bad Wolf?" in about five minutes, patterning the song loosely on "Happy Birthday." When it was released as a single and in sheet music, it featured additional lyrics by Ann Ronell.



"Who's Afraid of the Big Bad Wolf?" provided hope and humor to a country that was badly in need of both.

With "Who's Afraid of the Big Bad Wolf?" Walt Disney and his staff had created their first sing-a-long classic. It certainly wasn't going to be their last.

In 1929, the Disney Studio's creative team included (standing from left) Johnny Cannon, Walt Disney, Bert Gillett, Ub Iwerks, Wilfred Jackson, Les Clark; (seated from left) Carl Stalling, Jack King, and Ben Sharpsteen.

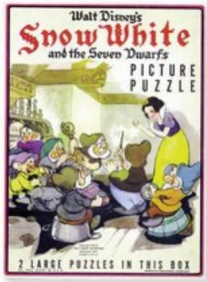
A COMING OF AGE

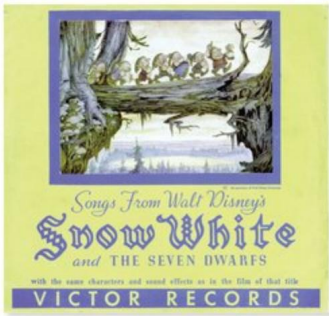
The next step for Walt Disney and his staff was the creation of the first full-length animated feature. But Walt wasn't content to "just" create and produce a feature-length cartoon. He envisioned something more.

From its beginnings, *Snow White and the Seven Dwarfs* was planned around music. However, early attempts at songs did not satisfy Walt. He complained that they were too much in the vein of so many Hollywood musicals that introduced songs without regard to the story. "We should set a new pattern, a new way to use music," he told his staff. "Weave it into the story so somebody doesn't just burst into song."

That last line, as simply stated as it is, has been the guiding principle in Disney animated features from *Snow White* and *Pinocchio* all the way through the more recent efforts, including *Beauty and the Beast*, *Aladdin*, and *The Lion King*.

What Walt wanted with *Snow White and the Seven Dwarfs* was something closer to Broadway musical than Hollywood motion picture.





The first original motion picture soundtrack record album was Snow White and the Seven Dwarfs, released by Victor Records in 1937.

Frank Churchill and Larry Morey were assigned the task of writing the songs for *Snow White*. By the time all was said and sung, the pair had written 25 songs, only eight of which ended up in the film. But what an eight they were, each one a classic in its own right.

" We should set a new pattern, a new way to use music"

Walt Disney didn't write any songs for *Snow White*, but he played an active role in defining the content of each song and how it would fit into the film, as these notes from a story conference on "Whistle While You Work" demonstrate:

> **Change words of a song so they fit in more with Snow White's handing the animals brushes, etc. Snow White: "If you just hum a merry tune"...and they start humming. Then Snow White would start to tell them to "whistle while you work." She would start giving the animals things to do. By that time, she has sung, of course... Birds would come marching in. Try to arrange to stay with the birds for a section of whistling. Orchestra would play with a whistling effect...get it in the woodwinds... like playing something instrumentally to sound like whistling...**
>
> **Get a way to finish the song that isn't just an end. Work in a shot trucking [moving] out of the house. Truck back and show animals shaking rugs out of the windows... little characters outside beating things out in the yard...**
>
> **Truck out and the melody of "Whistle While You Work" gets quieter and quieter. Leave them all working. The last thing you see as you truck away is little birds hanging out clothes. Fade out on that and music would fade out. At the end, all you would hear is the flute—before fading into the "Dig Dig" song [which precedes the song "Heigh-Ho"] and the hammering rhythm.**

***Snow White and the Seven Dwarfs* ushered in not only the Golden Age of Disney Animation in the late 1930s and early 1940s, but the Golden Age of Disney Music as well. While Disney's animators were creating some of the most beautiful screen images ever seen, the studio's composers were producing some of the most memorable songs ever heard, including "When You Wish Upon a Star" from**

Pinocchio **(1940), "Baby Mine" from** ***Dumbo*** **(1941), and "Little April Shower" from** ***Bambi*** **(1942).**

World War II brought an abrupt end to the Golden Age. At the Disney Studios, the emphasis changed from creating animated features to producing cartoon shorts and instructional films to aid the war effort. Even after the war was over, Walt Disney didn't immediately return to animated features. Instead, he concentrated on "package" pictures (movies that featured a series of animated shorts rolled into one motion picture) and films featuring both live action and animation.

But Disney's staff of composers continued to play a significant role in these efforts, writing such memorable tunes as the Latin-influenced "Saludos Amigos" and "You Belong to My Heart" from the two South American travelog-style films ***Saludos Amigos*** **(1943) and** ***The Three Caballeros*** **(1945), "The Lord Is Good to Me" from** ***Melody Time*** **(1948), and one of the most popular Disney songs ever written, "Zip-A-Dee-Doo-Dah," the irresistibly upbeat tune from** ***Song of the South*** **(1946).**

Composer Frank Churchill (left) and sequence director/lyricist Larry Morey in the mid 1930s creating songs for Snow White and the Seven Dwarfs.

SONGS FROM TIN PAN ALLEY

In 1950, Walt Disney returned to animated features with the release of *Cinderella*, but instead of relying on his music staff for the film's song score, he turned to writers from New York's Tin Pan Alley, something he would continue to do for his animated features throughout the 1950s.

Originally 28th Street in Manhattan, Tin Pan Alley was home to many of the largest song publishers in the United States. Each publisher employed an army of songwriters who worked out of small offices furnished with nothing more than pianos and music stands. During the summer, the writers would open their windows in a futile effort to get some relief from the stifling New York heat (the buildings weren't air conditioned). The noise of the pianos echoing through the street gave one the impression of people banging on tin pans, hence the name "Tin Pan Alley."

Walt didn't consciously set out to use Tin Pan Alley writers for *Cinderella*. While in New York on business prior to the start of production, he kept hearing on the radio a catchy novelty song, "Chi-Baba Chi-Baba," written by the team of Mack David, Jerry Livingston, and Al Hoffman. He was so taken with the song that he ended up hiring the trio to write the songs for *Cinderella*. Perhaps it's no surprise, then, that one of the songs, "Bibbidi Bobbidi Boo," is in the same vein as "Chi-Baba."

The creation of the Walt Disney Music Company and Disneyland Records enabled the Disney Studios to release its own music, rather than rely on other companies. Shown here, a 1959 Disneyland record album and Disneyland record album and 1950 sheet music for Cinderella.

Walt again turned to Tin Pan Alley for *Alice in Wonderland* (1951), primarily because he felt the film would need an abundance of novelty songs, something the Tin Pan Alley gang was quite adept at producing. In all, 14 songs were written for *Alice*, including "I'm Late," one of nine tunes written for the film by Bob Hilliard and Sammy Fain, and "The Unbirthday Song" contributed by the *Cinderella* trio of David, Hoffman, and Livingston.

The renaissance in Disney animation continued through the 1950s and early 1960s with the release of such animated features as *Peter Pan* (1953), *Lady and the Tramp* (1955), *Sleeping Beauty* (1959), and *101 Dalmatians* (1961). The bulk of the songs continued to be written by Tin Pan Alley tunesmiths, such as Sammy Cahn, Sammy Fain, and Jack Lawrence. The notable exception was *Lady and the Tramp*, which featured songs by Peggy Lee and Sonny Burke.

The increasing reliance on outside writers for songs for the animated features presented no danger to the jobs of Disney's crack staff of composers and arrangers. At least they didn't seem worried by it, perhaps because they were so busy.

"[The 1950s were] a hectic time at the Studio," recalls Buddy Baker, who joined the Disney music staff following a career in big bands and radio. "We had the weekly series [*Disneyland*, which later became *The Wonderful World of Disney*, among other titles] to write music for, plus the daily show [*The Mickey Mouse Club*]. This

was in addition to the feature films the Studio was producing. And Walt demanded quality, whether it was music for a multi-million dollar animated feature or a television show."

Walt's staff of composers was so busy writing the music they often turned to anyone who was ready, willing, and able to write the lyrics, be they animators, scriptwriters, story editors, or, in the case of "Old Yeller," Studio nurses (the lyrics for that song are credited to Gil George, who was in fact Disney Studio nurse Hazel George).

Disney staffers at the time included music director Oliver Wallace ("Old Yeller" and "Pretty Irish Girl"), Jimmie Dodd ("The Mickey Mouse March"), and George Bruns ("Zorro" and "The Ballad of Davy Crockett").

Bruns's experience writing "The Ballad of Davy Crockett" for the *Davy Crockett* series of TV shows was typical of the way songs were written for Walt Disney in the harried '50s, though the results were far from typical.

"Walt needed what I call a little 'throwaway' tune that would bridge the time gaps in the story of Davy Crockett," recalled Bruns. "He needed a song that would carry the story from one sequence to another. I threw together the melody line and chorus, 'Davy, Davy Crockett, King of the Wild Frontier,' in about 30 minutes."

Tom Blackburn, the scriptwriter for the *Davy Crockett* series, had never before written a song, but that didn't stop him from adding the lyrics, 120 lines of them (the completed version has 20 stanzas of six lines each).

Even before the television series went on the air, "The Ballad of Davy Crockett" took the country by storm. Bruns and Blackburn's little "throwaway" tune became a national sensation, much as coonskin caps would when the show premiered.

“It certainly took everybody at the Studio by surprise,” said Bruns. “The irony of it was that most people thought it was an authentic folk song that we had uncovered and updated. Usually when you have a hit song, there are always lawsuits claiming prior authorship. In the case of ‘Davy Crockett,’ not a single suit was filed.”

“The Ballad of Davy Crockett” became the fastest-selling record of 1955.

Composer George Bruns created a diverse range of music for Disney, from the award-winning score for

Sleeping Beauty to the hit song “The Ballad of Davy Crockett.”

THE SHERMANS MARCH THROUGH DISNEY

If the 1950s were characterized by Walt Disney's reliance on Tin Pan Alley songwriters, the trend in the 1960s could be summed up in two words: Sherman Brothers.

Hired by Walt Disney in 1961 as staff songwriters, Richard M. and Robert B. Sherman proved versatile and prolific during their almost decade-long association with Disney, writing more than 200 songs, many of which have become timeless classics.

Perhaps the greatest achievement of the Sherman Brothers' Disney career came in 1964 with the release of *Mary Poppins*, for which they wrote 14 songs and earned two Academy Awards, one for Best Song ("Chim-Chim-Cheree") and the other for Best Song Score.

"Writing songs for *Mary Poppins* was a songwriter's dream. Each song we did had a purpose, a reason for being," says Robert Sherman, echoing the long-held philosophy of Walt Disney about music in motion pictures.

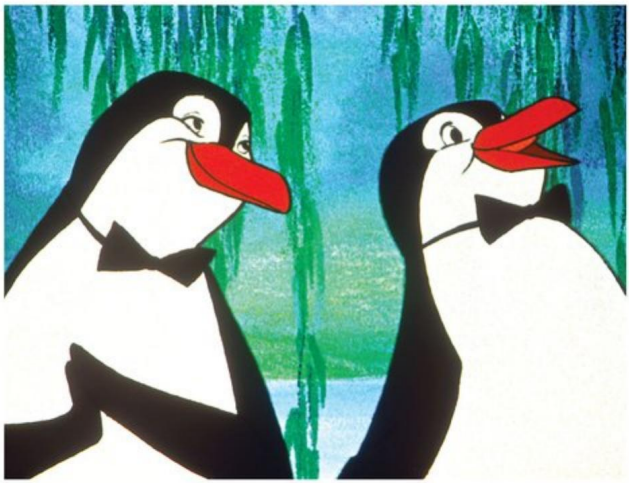
Typical of their experiences composing tunes for *Mary Poppins* was the inspiration behind one of the most popular and memorable tunes in the film, "Supercalifragilisticexpialidocious."

"When we were little boys in summer camp in the Catskill Mountains in the mid 1930s," explains Richard Sherman, "we heard this word. Not the exact word, but a word very similar to 'supercal.' It was a word that was longer than 'antidisestablishmentarianism,' and it gave us kids a word that no adult had. It was our own special word, and we wanted the Banks children to have that same feeling."

"Supercalifragilisticexpialidocious"

The pair penned songs for animated features (*The Sword and the Stone* [1963], *The Jungle Book* [1967], *The Aristocats* [1970]) and featurettes (*Winnie the Pooh and the Honey Tree* [1966]), live-action musicals (*Summer Magic* [1963], *The Happiest Millionaire* [1967]), live-action non-musicals (*The Parent Trap* [1961], *In Search of the Castaways* [1962], *The Monkey's Uncle* [1965], *That Darn Cat* [1965]), musicals combining live-action and animation (*Bedknobs and Broomsticks* [1971]), theme parks (*The Enchanted Tiki Room* [1963]), and even the New York World's Fair (*Carousel of Progress*, *It's a Small World* [1964]).

Songwriters Richard Sherman (left) and Robert Sherman (right) review the music for Mary Poppins with the film's co-producer and writer, Bill Walsh (center).



Mary Poppins **also proved to be the crowning achievement of Walt Disney's long and storied career. Combining live-action, animation, and the Sherman Brothers song score, it was the culmination of everything he'd been working toward in his more than 40 years in the film business.**

When Walt Disney passed away on December 15, 1966, there was concern that his studio would not be able to survive without him. But Walt had confidence it would. "I think by this time my staff... [is] convinced that Walt is right, that quality will win out," he once said. "And so I think they're going to stay with that policy because it's proved that it's a good business policy... I think they're convinced and I think they'll hang on, as you say, after Disney."

Throughout the 1970s and 1980s the Disney Studios continued producing animated and live-action features, but all of them, with the exceptions of *Robin Hood* (1973) and *Pete's Dragon* (1977), were non-musicals. That didn't mean there weren't any songs in Disney movies. Such animated features as *The Rescuers* (1977) and *The Fox and the Hound* (1981) did feature songs, but these songs were usually performed during the opening or closing credits and were not essential to the story.

A MUSICAL RENAISSANCE

All that changed in 1988 with the release of *Oliver & Company*, Disney's first full-scale animated musical in more than a decade.

The film featured five tunes written by a Who's Who of pop songwriters, including Barry Manilow, Dan Hartman, and Dean Pitchford. But the key was that all of the songs adhered to an old Disney maxim: music should play an integral and prominent part in the story without overshadowing or disrupting it.

"Music should come out of the dialogue," said the film's director, George Scribner, reemphasizing a point Walt Disney had made many times years before. "The best music advances the story or defines a character. The challenge was to figure out areas in our film where music could better express a concept or idea."

Perhaps no one knew this better than a New York-based lyricist named Howard Ashman, who co-wrote "Once Upon a Time in New York City" for *Oliver & Company.*

With his longtime writing partner Alan Menken, Ashman redefined and revitalized the animated musical, bringing to it a style, wit, and sophistication that hadn't been seen or heard since the early 1940s.

"Animation is the last great place to do Broadway musicals," said Ashman, explaining the inspiration for *The Little Mermaid* (1989), *Beauty and the Beast* (1991), and *Aladdin* (1992). "It's a place you can use a whole other set of skills and a way of working which is more the way plays and musicals are made. With most films, the story seems to come first and the songs are an afterthought.

"Coming from a musical theater background," he continued, "Alan and I are used to writing songs for characters in situations. For *The Little Mermaid* we wanted songs that would really move the story

forward and keep things driving ahead."

The seven songs Ashman and Menken wrote for the film did that and more. The result was the beginning of a New Golden Age of Animation that continues to this day.

Ashman and Menken followed the success of *The Little Mermaid* (for which they won an Academy Award for "Under the Sea") with *Beauty and the Beast*.

> ***"Animation is the last great place to do Broadway musicals".***

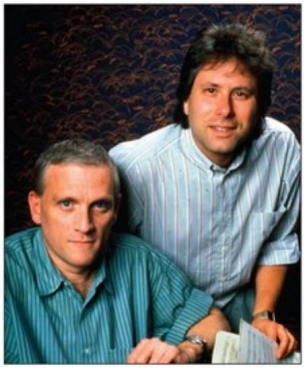
A review of the film in *Newsweek* magazine says it all: "The most delicious musical score of 1991 is Alan Menken and Howard Ashman's *Beauty and the Beast*. If the growing armada of titanically troubled Broadway musicals had half its charm and affectionate cleverness, the ships wouldn't be foundering."

The duo wrote six songs for the film, including an unprecedented three songs that were nominated for Academy Awards: "Be Our Guest," "Belle," and the eventual Oscar-winner "Beauty and the Beast."

Before his death in March of 1991, Ashman had written lyrics for three songs in the next big Disney animated feature, *Aladdin*, including "Friend Like Me." Once again, the composer was Alan Menken. For the rest of the score, Menken collaborated with lyricist Tim Rice, a theatre veteran who, earlier in his career, wrote *Evita* and *Jesus Christ Superstar* with Andrew Lloyd Webber. Menken, Rice, and the film were honored with an Academy Award for Best Song for "A Whole New World."

Disney's live-action musical tradition continued with the 1992 release of *Newsies*, a full-scale production about the organization of newsboys in New York early in the 20th century. The score, by Alan Menken and Jack Feldman, includes the boys' inspirational anthem, "Seize the Day."

As the 1990s continued, Disney definitely reaffirmed its place as the world's best producer of beautiful and successful animated films. The next animated musical, released in 1994, was the universally beloved *The Lion King*, the allegorical story of the love between a lion cub and his father. Tim Rice was signed first to write the lyrics. "The studio asked me if I had any suggestions as to who could write the music. They said, 'Choose anybody in the world and choose the best.' I said, 'Well, Elton John would be fantastic.'" The producers were at first hesitant to approach the legendary rock star, but as it turned out, he was anxious to come on board. "I actually jumped at the chance," John confessed, "because I knew that Disney was a class act and I liked the story line and the people immediately."



The songwriting team of Howard Ashman (left) and Alan Menken received Academy Awards for their work on The Little Mermaid and Beauty and the Beast.

Has there ever been a musical number on film, live or animated, that surpasses the emotional beauty of the opening number, "Circle of Life"? Rice, who first wrote the words for the song, was amazed at the speed with which Elton John composed. "I gave him the lyrics at the beginning of the session at about two in the afternoon. By half-past three, he'd finished writing and recording a stunning demo." Disney added another Academy Award to its collection when "Can You Feel the Love Tonight?" was cited as Best Song.

Pocahontas **was the first Disney animated feature inspired by factual history. It brought another major theatre talent into the Disney Studios in Stephen Schwartz, who wrote the lyrics for the score, with music once again by Alan Menken. Schwartz knew success at a young age on Broadway as the composer and lyricist of *Godspell* and *Pippin*. The combined talents of Menken and Schwartz produced yet another Academy Award for Best Song for "Colors of the Wind," a chart-topping hit for singer Vanessa Williams.**

Toy Story**, the first full-length feature film animated entirely on computers, takes place among the magical lives of a six-year-old's collection of toys. A special film like this needed a unique kind of song, and Disney found that in singer-songwriter Randy Newman. "You've Got a Friend in Me" is the chummy song that expresses the easy goodwill of the enchanting story of Woody, Buzz, and Andy.**

Alan Menken's sixth score for Disney was another collaboration with Stephen Schwartz—the adaptation of the classic 19th century Victor Hugo novel *The Hunchback of Notre Dame*. This was an incredibly ambitious undertaking in every regard. Just the task of adapting a screenplay from the sprawling novel is difficult enough, but creating a satisfying animated musical from this complicated story was a monumental task. The resulting critically acclaimed film is evidence of just how splendidly all those involved succeeded. The score contains an extensive, expressive collection of songs borrowing influences from gypsy music, French music, and traditional liturgical music. The richly emotional songs include "God Help the Outcasts," which, beyond the film score was recorded by Bette Midler, and "Someday," which became a hit for the vocal group All-4-One.

For *Hercules*, Disney turned to a new source for a story: ancient

Greek mythology. But this was no dull classroom textbook topic as realized by Disney Studios. The film is a marvelously entertaining tale of the triumph of a true hero, enlivened by new songs, once again by Alan Menken, with lyrics by David Zippel, a Tony® Award winner for his work on the Broadway musical *City of Angels*. Rock singer Michael Bolton had a hit single with the expansive, soaring "Go the Distance," certainly an anthem befitting the mighty son of Zeus.

In the early 1990s Disney developed an animation studio in Orlando, Walt Disney Feature Animation Florida. *Mulan* is the first feature film largely created there using amazing state-of-the-art computer-assisted animation. This 2,000-year-old tale is of a courageous young Chinese woman who enters the army disguised as a man so that her ailing father can be spared military service. Technology allowed panoramic camera effects never before possible in animation, with especially amazing crowd scenes and the attack of the Huns. The songs, by Matthew Wilder and David Zippel, include "Reflection" and "Honor to Us All."

One of the most exciting developments at Disney has been the expansion of the company's business to include Broadway musicals. *Beauty and the Beast* was adapted for the stage in vivid fashion, with additional songs by Alan Menken and Tim Rice. The show opened on Broadway on April 18, 1994, and at this writing has just celebrated its tenth anniversary and become the sixth longest-running show in Broadway history. A touring company of the musical has been a smash success on the road.

Disney's claim to a piece of Broadway became even more tangible with the acquisition and renovation of the New Amsterdam

Theatre. Built in 1903 and restored to its original splendor, it is now a cornerstone in the major redevelopment of 42nd Street in New York. The New Amsterdam is home to *The Lion King*, one of the most innovative musicals ever to open on The Great White Way. The stage adaptation from the animated film opened on Broadway on November 13, 1997, and contains additional songs by Elton John and Tim Rice, as well as songs by Hans Zimmer, Lebo M, Mark Mancina, Julie Taymor, and Jay Rifkin. The stunning production was also directed and co-designed by cutting-edge talent Julie Taymor. The musical won the 1998 Tony® Award for Best Musical, and is the biggest hit New York has seen in many years, with sold-out houses booked many months in advance.

On the heels of its Broadway success with *The Lion King*, Disney triumphed once again with another Elton John/Tim Rice collaboration, 1999's *Aida*. Inspired by the Verdi opera of the same name, *Aida* is the story of Egyptian prince and war-hero Radames, who, although betrothed to Princess Amneris, enters into a forbidden romance with the war-captured Aida, herself also, but secretly, of royal bloodlines. The play captured four Tony® Awards in 2000, including Best Original Musical Score, and a Grammy® that same year for Best Musical Show Album. A single of one of the show's most beloved songs, "Written in the Stars," as recorded by Elton John and LeAnn Rimes, reached No. 2 on *Billboard's* Adult Contemporary Charts and No. 4 in Canada.

© Disney, Original Dutch Cast, photos by Deen van Meer

That same year, Disney released two hugely successful animated features: *Tarzan*
TM
, an adaptation of the Edgar Rice Burroughs classic, and *Toy Story 2*, a follow-up to the 1994 landmark computer-animated blockbuster. Scored by pop-rocker and longtime Genesis member Phil Collins, the *Tarzan*
TM
soundtrack included the world beat infused "Two Worlds," and the No. 1 Adult Contemporary hit "You'll Be in My Heart," which beat out Randy Newman's *Toy Story 2* nominated song "When She Loved Me" to win the 1999 Grammy® for Best Original Song from a Motion Picture.

Disney closed the final year of the twentieth century in its customary grand style with a Walt Disney World-Epcot Center event featuring original songs performed by the incomparable London Symphony Orchestra. Having successfully encapsulated the zeitgeist of the dawning millennium, conductor Gavin Greenway's uplifting yet dynamic compositions of goodwill and camaraderie were recorded and released on 1999's *Millennium Celebration Album*, including the single "Promise." With the new century came new Disney escapades—including 2000's original animated feature, *The Emperor's New Groove*, the story of Kuzco, a young, self-absorbed Incan emperor. He vexes a scorned sorceress who, botching a plan to poison him, turns him into a talking llama instead. Scored by John Debney, the film also features songs by composer David Hartley and lyricist /performer Sting, who earned a 2000 Grammy® nomination for Best Original Song for their collaboration on "My Funny Friend and Me." Other notable artists who lent their voices to this madcap Disney offering were Tom Jones, Eartha Kitt, and Shawn Colvin.

Producing its first 70mm format cartoon since 1985's *The Black Cauldron*, Disney released *Atlantis: The Lost Empire* in the summer of 2001. In a story more reminiscent of a Jules Verne adventure than its typically merry fare, Disney dispensed with the cute creatures and sing-along pop songs for their telling of the legendary myth. With a score by renowned composer James Newton Howard, and the hit song "Where the Dream Takes You," performed by

Grammy®-winning R&B artist Mya, the critically acclaimed *Atlantis* was nonetheless shut out as an Oscar nominee for the 2001 debut of the Best Animated Feature category by fellow Disney release *Monsters, Inc.*—one of the top-grossing films of 2001. Like the two *Toy Story* films and *A Bug's Life* before it, *Monsters, Inc.*—the fourth creation by computer-animation giant Pixar—featured the latest in computer animation technology. The film is about two monsters who, as employees of a scream-inducing factory called Monsters, Inc., make sure that their menacing brethren are sufficiently lurking in closets and under beds for the purpose of frightening children. Although losing the Oscar for Best Animated Feature that year, *Monsters Inc.* did garner a Grammy® for Best Original Song for composer/lyricist Randy Newman's "If I Didn't Have You."

Walt Disney, July 1944

A lonely, orphaned Hawaiian girl adopts a ukulele-playing, genetically engineered pet in 2002's endearing tale of misfit friendship, *Lilo and Stitch*. Unbeknownst to Lilo, her new friend Stitch, who possesses a high intelligence and superhuman strength, escaped to Earth after being created by an extraterrestrial mad scientist as a weapon. The *Lilo and Stitch*

soundtrack, which features Elvis Presley's "Blue Hawaii," and the popular "Hawaiian Roller Coaster Ride," hit No. 1 on *Billboard*'s Soundtrack chart, and went as high as No. 11 on the *Billboard* 200.

Robert Louis Stevenson meets the Jetsons in Disney's *Treasure Planet*, released in November of 2002. In this adaptation of the classic yarn, a dreamer named Jim longs for the swashbuckling adventures of pirates and the high seas. After stumbling upon a map charting the course to the fabled Treasure Planet—notorious for the wealth of spacepirate booty it stores—Jim joins the crew of a space-faring ship in search of this distant world. Once again, the compositional magic of James Newton Howard is heard throughout the *Treasure Planet* score, which helped to win the film an Oscar nomination as the Best Animated Feature of 2002. Also featured is the rocker frontman of the Goo Goo Dolls, John Rzeznik, whose original song "I'm Still Here (Jim's Theme)" hit No. 10 on *Billboard*'s Adult Top 40 chart.

Disney turned again to *Tarzan*
TM
singer/songwriter Phil Collins for 2003's *Brother Bear*, the story of a young Native American boy named Kenoia intent on avenging his father, who was killed by a mother bear protecting her cubs. While on his quest, Kenoia is himself transformed into a bear, which gives him a new and profound perspective. A charming and lesson-inspiring story, *Brother Bear* earned an Oscar nomination for Best Animated Feature in 2003. The film made its mark on a number of *Billboard* charts as well, as Collins's soundtrack reached No. 2 on the Soundtrack chart in 2004, and the single "Look Through My Eyes" went to No. 5 on the Adult Contemporary chart.

Perhaps it was Walt Disney himself who summed up best the reasons for the important role and the incredible success music has enjoyed in Disney animated features, live-action motion pictures, and theme parks:

"Music has always had a prominent part in all our products from the early cartoon days. So much so, in fact, that I cannot think of

the pictorial story without thinking about the complementary music that will fulfill it... I have had no formal musical training. But by long experience and by strong personal leaning, I've selected musical themes, original or adapted, that were guided to wide audience acceptance.

"But credit for the memorable songs and scores must, of course, go to the brilliant composers and musicians who have been associated with me through the years."

Minnie's Yoo Hoo

From Walt Disney's *Mickey's Follies*

Words by WALT DISNEY and CARL STALLING
Music by CARL STALLING

Moderately
F
C7
F
I'm the guy they call lit - tle Mick - ey Mouse, got a
blue bird down in the cher - ry tree, and the
f
C7
F
D7
C7
sweet - ie down in the chick - en house, neith - er fat nor skin - ny, she's the
bu - sy buzz of the bum - ble bee, eve - ning bells a - ring - in', whip - poor -
F
G7
C7
hors - es whin - ny she's my lit - tle Min - nie mouse. When it's
wills a - sing - in' well they don't mean much to me. For my

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F C7 F C7
feed - ing time for the an - i - mals, and they howl and growl like the
heart is down in the chick - en house, where I long to be with my
F Adim G7 D7 G7 C E7 A
can - ni - bals, I just turn my heel, to the hen house steal, and you
Min - nie mouse and I'll meet her there, mid that frag - rance rare, sing to
D7 G7 C7 F B♭ D♭7 F
hear me sing this song. Oh the old tom cat with his meow, meow, meow,
her this mel - o - dy.
B♭ F G7 C7
old houn' dog with his bow, wow, wow, the crows caw, caw, and the

F A7 Dm G7 C7
mule's hee - haw gosh what a rack - et like an old buzz saw. I have
B♭ Gm E7 F D7 G7
lis - tened to the Koo - koo kook his koo - koo, and I've heard the roost - er cock his doo - dle
C7 F C7 F7 B♭
doo doo. With the cows and the chick - ens, all sound like the dick - ens, when I
G7 C7 1 F 2 F
hear my lit - tle Min - nie's yoo hoo. Oh the yoo hoo.
8va 8va

Who's Afraid Of The Big Bad Wolf?

From Walt Disney's *Three Little Pigs*

Words and Music by FRANK CHURCHILL
Additional Lyric by ANN RONELL

Slowly
G
D7
G
Who's a - fraid of the big bad wolf, big bad wolf, big bad wolf? Who's a - fraid of the
mf
D7
G
D+
G
D7
big bad wolf? Tra la la la la. Who's a - fraid of the big bad wolf,
G
D7
To Coda
big bad wolf, big bad wolf? Who's a - fraid of the big bad wolf? Tra la la la

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G A7 D G D/F♯ A7/E D G D/F♯ A7/E
la. Long a - go, there were three pigs, lit - tle hand-some pig - gy wigs. For the
Came the day when fate did frown and the wolf blew in - to town. With a
D G D/F♯ D♯dim7 A7 D A7 D G
big bad, ver - y big, ver - y bad wolf they did - n't give three figs. Num - ber one was ver - y
gruff, "puff, puff" he puffed just e-nough and the hay house fell right down. One and Two were scared to
D/F♯ A7/E D G D/F♯ A7/E D G D/F♯ D♯dim7
gay and he built his house with hay. With a hey - hey toot, he blew on his flute and he
death of the big bad wolf - ie's breath. "By the hair of your chin-ny-chin, I'll blow you in," and the
A7 D D7 G C♯7 F♯m B7 Em A7
played a- round all day. Num - ber two was fond of jigs and so he built his
twig house an-swered yes. No one left but num - ber Three to save the pig - let

D G D/F♯ G C♯7 F♯m B7 E7 A7
house with twigs. Heigh did-dle did-dle, he played on his fid-dle and danced with la - dy pigs. Num - ber
fam - i - ly. When they knocked, he fast un - locked and said, "Come in with me!" Now they
D G D/F♯ A7/E D G D/F♯ A7/E D
three said, "Nix on tricks, I will build my house with bricks." He had no chance to
all were safe in - side and the bricks hurt wolf - ie's pride. So, he slid down the chim-'ney and,
G D/F♯ D♯dim7 A7 D D7 no chord
sing and dance 'cause work and play don't mix! Ha ha ha! The two lit-tle, do lit-tle
oh, by Jim-'ney, in the fi - re he was fried. Ha ha ha! The three lit-tle, free lit-tle
1 D
2 D.C. al Coda
pigs just winked and laughed, ha ha!
pigs re - joiced and laughed, ha ha!
CODA
G
la.

I'm Wishing

From Walt Disney's *Snow White And The Seven Dwarfs*

Words by LARRY MOREY
Music by FRANK CHURCHILL

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Gm
Gm7
Gm6
Make him / him love me on - ly, wish - ing well,
Dm7/G
G7
Gm7/C
C7
won't you grant this fa - vor to me? I'm
F6
C9
wish - ing for the one I love to
F6
find me to - day. I'm

F6
hop - ing,
and I'm dream - ing
C9
of the nice things,
{ he'll / she'll }
F6
say.
Cm7
F7
Tell me, wish - ing well,
B♭
will my wish come true?
Dm7
G7
With your mag - ic spell,

C7
won't you tell my loved one what to do? I'm
F6
wish - ing for the one I
C9
love to find me to -
1
F6 B♭/C F A♭dim Gm7 C7
day. I'm
2
F
day.

Some Day My Prince Will Come

From Walt Disney's
Snow White And The Seven Dwarfs

Words by LARRY MOREY
Music by FRANK CHURCHILL

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Gm7 C7 F A+ B♭
me. He'll whis - per "I love
beat. Some day we'll say and
D7/A Gm B♭ B♭+ C7
you" and steal a kiss or two though he's
do things we've been long - ing to though she's
F A7 A+ B♭+ Bdim7 F F♯dim7
far a - way I'll find my love some day some day when my
Gm7 C7 1 F A♭7 Gm7 C7 2 F
dreams come true. true.
8va

Whistle While You Work

From Walt Disney's
Snow White And The Seven Dwarfs

Words by LARRY MOREY
Music by FRANK CHURCHILL

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Fm
do, don't let it both - er you. For - get your trou - bles,
C6 C♯dim7 Dm7 G7 C
try to be just like a cheer - ful chick - a - dee. And whis - tle while you
C♯dim7 G7
work. (whistle) Come on, get smart, tune
C C6
up and start to whis - tle while you work.

Heigh-Ho

The Dwarfs' Marching Song
From Walt Disney's
Snow White And The Seven Dwarfs

Words by LARRY MOREY
Music by FRANK CHURCHILL

March tempo
G
Em
Am7
We dig dig dig dig dig dig dig in our mine the whole day
dig dig dig dig dig dig dig and we try to do our
mf
D7
G
Em
thru. To dig dig dig dig dig dig dig is
bit. We dig dig dig dig dig dig dig un -
Am7
D7/F♯
G
Am/C
B7
what we like to do. And while we dig we
til it's time to quit. And then we war - ble

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Em
Am/C
B7
Em
al - ways sing, for when you dig there ain't a bet - ter thing than a
down the scale as we all go march - ing down the trail right a -
Eb+
D7
Am7
Fm6
tune, than a tune, you can whis - tle or can
long, right a - long, to the rhy - thm of the
D7/F#
D7
G
B7
C
croon.
song.
"Heigh - ho, heigh - ho." To
ho, heigh - ho." It's
A7
D7
C
G/B
make your trou - bles go, just keep on sing - ing
home from work we go. (Whistle)

C B7/D♯ Em Cm6/E♭ G/D D7
all day long, "Heigh - ho, heigh - ho, heigh - ho." "Heigh -
"Heigh - ho, heigh - ho, heigh - ho." "Heigh -
G B7 C A7
ho, heigh - ho." For if you're feel - ing
ho, heigh - ho," all sev - en in a
D7 C G/B C B7/D♯ Em Cm6/E♭
low, you pos - i - tive - ly can't go wrong with a
row. (Whistle) with a
G/D D7 1 G D7 2 G
"Heigh, heigh - ho, heigh - ho." "Heigh -
"Heigh, heigh - ho."

Hi-Diddle-Dee-dee

(An Actor's Life For Me)
From Walt Disney's *Pinocchio*

Words by NED WASHINGTON
Music by LEIGH HARLINE

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E♭m7
Gm7
we could pick and choose and na - ture was - n't a fac - tor,
Fm7♭5
Fm7/A♭
Fm7/B♭
B♭7
here's a bit of news: I'd pick the life of an act - or.
E♭
B♭7
E♭
Hi - did - dle - dee - dee, an act - or's life for me, a
mf - f
B♭7
E♭
B♭7
E♭
high silk hat and a sil - ver cane, a watch of gold with a dia - mond chain.

E♭
B♭7
Hi - did - dle - dee - doo, you sleep till af - ter
E♭
B♭7
E♭
two. You prom - e - nade with a big cig - ar, you
B♭7
E♭
B♭7
tour the world in a pri - vate car, you dine on chick - en and
E♭
B♭7
1
E♭
2
E♭
cav - i - ar, an act - or's life for me. me.
sfz

Give A Little Whistle

From Walt Disney's *Pinocchio*

Words by NED WASHINGTON
Music by LEIGH HARLINE

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B♭7/F B♭7 E♭ Edim7 B♭7/F F♯dim7
ta - tion and the urge is ve - ry strong, give a lit - tle whis - tle! (Whistle)
B♭7/F B♭7 E♭maj9 E♭6 Fdim/A♭ E♭/G D7♭9 Gm
Give a lit - tle whis - tle! (Whistle) Not just a
Adim7 Gm D7/F♯ Cm6/E♭ D7
lit - tle squeak, puck - er up and blow. And if your
Gm F♯dim7 B♭7/F A7/B♭ B♭9 E♭ F♯dim7
whis - tle's weak, yell "Jim - i - ny Crick - et." Take the straight and

B♭7/F B♭7 E♭ E♭ Edim7
nar - row path and if you start to slide, give a lit - tle
B♭7/F F♯dim7 F♯dim7 C7/G G♯dim7
whis - tle. (Whistle) Give a lit - tle whis - tle (Whistle)
C7/G Fm7 B♭7 B♭9 B♭7♭9
and al - ways let your con - science be your
1
E♭6 Cm7 Fm7 F♯m/B♭ B♭9
guide.
2
E♭6 Fm9 B♭9 E♭6
guide.

When You Wish Upon A Star

From Walt Disney's *Pinocchio*

Words by NED WASHINGTON
Music by LEIGH HARLINE

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Dm Dm7 G7 Cdim7 C
in your dream, no re - quest is too ex - treme.
C/E E♭dim7 Dm Dm7 Dm7/G G7
When you wish up - on a star as dream - ers
C Dm7♭5/G G13 Cmaj7 C6 G9 Gdim7 G7
do. Fate is kind, she brings to
Cdim7 C Am7 D7
those who love, the sweet ful - fill - ment of their se - cret

Fm6 G7 G7♯5(♭9) G7 C A7
long - ing. Like a bolt out
Dm Dm7 G7 Cdim7 C C6
of the blue, fate steps in and sees you thru.
C/E E♭dim7 Dm7 1 Dm7/G G7
When you wish up - on a star your dream comes
C G13 2 Dm7/G G7 C
true. dream comes true.

I've Got No Strings

From Walt Disney's *Pinocchio*

Words by NED WASHINGTON
Music by LEIGH HARLINE

Moderately
G D7 G D7 G D7 G Fdim D7 D+
mf
G D7 G D7 G
Why does the gay lit - tle dick - y bird sing? What put the "zing" in a
mf
D7 G Am D7 G D7 D+ G
but ter-fly's wing? What's the rea - son for the smile of a trou - ba - dour?

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D7 G D7 G D7 G
Why does a breeze have a bar - rel of fun? Ev - en the bee who's a son - of - a - gun, it's
A7 D G A7 D7
all be - cause they're free, and string - less the same as me.
D7♯5 G G6 D7sus D7 D7sus D7 G
I've got no strings to hold me down, to make me fret or make me frown.
mf f
G6 D7sus D7 D7sus D7 G6
I had strings but now I'm free, there are no strings on me.

B7 Em B7 Em B7 Em
Hi - o the mer - ri - o I'm as hap - py as can be.
A7 D A7 D A7 D Bm D7/A
I want the world to know noth - ing ev - er wor - ries me. I've
G G6 D7sus D7 D7sus D7 G
got no strings so I have fun, I'm not tied up to an - y - one.
G6 D7sus D7 D7sus D7 1 G6 D7♯5 2 G D7 G
How I love my lib - er - ty, there are no strings on me. I've me.

Baby Mine

From Walt Disney's *Dumbo*

Words by NED WASHINGTON
Music by FRANK CHURCHILL

Moderately slow
E♭ B♭/D Cm Cm/B♭ A♭6 A♭m6 A♭m6/B♭ B♭7
Ba - by mine don't you cry.
mf
E♭ B♭/D Cm Cm/B♭ A♭6 A♭m6 A♭m6/B♭ B♭7
Ba - by mine dry your eye.
A♭ A♭/G Fm7 A♭6 A♭dim
Rest your head close to my heart, nev - er to part, ba - by of

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E♭/G Fm7 E♭ B♭9sus E♭ B♭/D Cm Cm/B♭ A♭6 A♭m6
mine. Lit - tle one when you play
A♭m6/B♭ B♭7 E♭ B♭/D Cm Cm/B♭ A♭6 A♭m6 A♭m6/B♭ B♭7
don't you mind what they say.
A♭ A♭/G Fm7 A♭6 A♭dim
Let those eyes spar - kle and shine, nev - er a tear, ba - by of
Somewhat faster
E♭/G Fm7 E♭ G7♯5 Cm
mine. If they knew sweet lit - tle

Dm7 Dm7/G G7 Cm
you, they'd end up lov - ing you
Dm7 Dm7/G G7 Cm Cm/E♭ Gm
too. All those same peo - ple who scold
Gm/B♭ Cm Am7♭5 D7 Gm D/F♯
you, what they'd give just for the right to
Fm7 B♭7 E♭ B♭/D Cm Cm/B♭ A♭6 A♭m6
hold you. From your head to your toes,

A♭m6/B♭ B♭7 E♭ B♭/D Cm Cm/B♭ A♭6 A♭m6 A♭m6/B♭ B♭7
you're not much, good-ness knows,
A♭ A♭/G Fm7 A♭6 A♭dim
but you're so pre-cious to me, cute as can be, ba-by of
E♭/G Fm7 E♭ B♭7 A♭dim B♭7♭9 E♭
mine. be, ba-by of mine.
A♭6 E♭ A♭6 E♭

When I See An Elephant Fly

From Walt Disney's *Dumbo*

Words by NED WASHINGTON
Music by OLIVER WALLACE

Moderately
E♭6 Fm7 B♭7 E♭6 C9 Fm7 B♭7♭9
f
E♭ E♭/G Fm7 Fm7/B♭ B♭7 E♭ E♭/G Fm B♭9 E♭ B♭7
Ho! Ho! When I think a-bout it, Ho! Ho! I have to laugh
mf
E♭ E♭/G Fm Fm7/B♭ B♭7 Cm7 F7 B♭7
Ho! Ho! Just to think a-bout it bends me right in half.

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Fm7 B♭7 E♭ D7 E♭
I saw a pea - nut stand, heard a rub - ber band, I saw a
gar - den walk, a ba - nan - a stalk, I saw a
mf - f
B♭7 B♭/A♭ E♭/G E♭m/G♭ B♭7/F B♭7 E♭ E♭7♯5
need - le that winked its eye. But I think I will have seen
pig with an aw - ful sty. But I think I will have seen
A♭ B9 E♭/B♭ F7 Fm7/B♭ B♭7
ev - 'ry - thing when I see an el - e-phant fly. I saw a
ev - 'ry - thing when I see an el - e-phant fly. I saw the
Fm7 B♭7 E♭ D7 E♭
front porch swing, heard a dia - mond ring, I saw a
su - gar bowl, saw the jel - ly roll, I saw a

B♭7 B♭/A♭ E♭/G E♭m/G♭ B♭7/F B♭7 E♭ E♭7♯5
pol - ka dot rail - road tie. But I think I will have seen
pick - et fence that's no lie. But I think I will have seen
A♭ B9 E♭ C7 F7 B♭9 E♭6 E♭7
ev - 'ry - thing when I see an el - e-phant fly.
ev - 'ry - thing when I see an el - e-phant fly.
A♭ A♭m E♭
I saw a clothes horse rar' up and buck. They tell me that a man made a
I ev - en heard a choc - o - late drop. I went in - to a store, saw a
E♭7 A♭ A♭m
veg - 'ta - ble "Truck." I did - n't see that, I on - ly heard but
bi - cy - cle shop. You can't de - ny the things that you see, but

E♭ F7 B♭7
just to be soc - ia - ble I'l take their word. I saw a
I know there's cer - tain things that just can't be. The oth - er
Fm7 B♭7 E♭ D7 E♭ B♭7 B♭/A♭
lan - tern slide, saw an old cow - hide, and I just laugh'd till I thought I'd
day by chance, saw an old barn dance, so I'm a gull - i - ble sort of
E♭/G E♭m/G♭ B♭7/F B♭7 E♭ E♭7♯5 A♭ B9
die. But I think I will have seen ev - 'ry - thing when
guy. But I think I will have seen ev - 'ry - thing when
E♭ C7 F7 B♭7
1 E♭6 Cdim7 B♭7
2 E♭6
I see an el - e-phant fly. I saw a
I see an el - e-phant fly.

Little April Shower

From Walt Disney's *Bambi*

Words by LARRY MOREY
Music by FRANK CHURCHILL

Moderately
C G7 C F C F
Drip, drip, drop, lit - tle A - pril show - er, beat - ing a tune as you
Drip, drip, drop, lit - tle A - pril show - er, beat - ing a tune ev - 'ry -
mp
C G7 C F C F
fall all a-round. Drip, drip, drop, lit - tle A - pril show - er, what can com-pare with your
where that you fall. Drip, drip, drop, lit - tle A - pril show - er, I'm get - ting wet and I
C To Coda E B7 E A
beau - ti - ful sound. Drip, drip, drop, when the sky is cloud - y
don't care at all.

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E
A
E
B7
your pret - ty mu - sic can bright - en the day.
Drip, drip, drop, when the
E
A
E
B
G7
D.C. al Coda
sun says, "How - dy" you say "Good - bye" right a - way.
CODA
F
C
F
C
F
C
Drip! Drop! Drip! Drop! I'll nev - er be a - fraid of a
p
G7
C
good lit - tle gay lit - tle A - pril ser - e - nade.
cresc.

Zip-A-Dee-Doo-Dah

From Walt Disney's *Song Of The South*

Words by RAY GILBERT
Music by ALLIE WRUBEL

Moderately fast
B♭ F7/C B♭/D B♭ E♭ B♭/D
Zip - a-dee doo - dah, zip - a-dee - ay.
E♭ B♭ C9 F7 B♭ F7/C B♭/D
My, oh my, what a won-der-ful day! Plen - ty of sun -
B♭ E♭ B♭ E♭ B♭/F Gm
- shine, head - in' my way. Zip - a-dee doo - dah,

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E♭6 F9 B♭ F7 B♭dim7 B♭
zip a-dee-ay! Mis-ter Blue-bird on my shoul-der.
Gm7 C7 F
It's the truth, it's "act-ch'll." Ev-'ry-thing is
B♭ F7/C B♭/D Cm B♭ E♭ B♭
"sa-tis-fact-ch'll." Zip-a-dee doo-dah, zip-a-dee-ay!
E♭ B♭ Gm C7 F7 B♭ 1 B♭/D D♭dim F7/C 2
Won-der-ful feel-ing, won-der-ful day.

Lavender Blue

(Dilly Dilly)
From Walt Disney's *So Dear To My Heart*

Words by LARRY MOREY
Music by ELIOT DANIEL

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C F C F
so? I told my - self, dil - ly, dil - ly,
Dm7 G7 C F
I told me so. If your dil - ly, dil - ly heart feels a
Em7 A9 Em7 A7
dil - ly, dil - ly way 'n if you'll an - swer, "yes." In a
G D7
pret - ty lit - tle church on a dil - ly, dil - ly day {you'll / I'll} be wed in a

G7 C G Gm7 C9
dil - ly, dil - ly dress of lav - en - der blue dil - ly, dil - ly,
F C F
lav - en - der green, then I'll / you'll be
C F Dm7 G7 1 C
king, dil - ly, dil - ly and you'll / I'll be my / your queen.
F D7/F♯ Dm7/G G7 2 C F/C Csus C
queen.

A Dream Is A Wish Your Heart Makes

From Walt Disney's *Cinderella*

Words and Music by MACK DAVID,
AL HOFFMAN and JERRY LIVINGSTON

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G Em7 Am7 D7♯5(♭9) G
keep. Have faith in your dreams and some - day
Dm7 G7 G7♯5 C
your rain - bow will come smil - ling thru. No mat - ter
Cmaj7 F9 Gsus G A9 Am7 D7 Am7/E
how your heart is griev - ing, if you keep on be - liev - ing, the dream that you
Am7 D9 1 G6 E♭7 D7 2 A♭maj7 G F♯/G G
wish will come true. A true.
8va
rit.

Bibbidi-Bobbidi-Boo

(The Magic Song)
From Walt Disney's *Cinderella*

Words by JERRY LIVINGSTON
Music by MACK DAVID and AL HOFFMAN

Brightly
F
Sa - la - ga - doo - la men - chic - ka boo - la bib - bi - di - bob - bi - di - boo
mp
C7
put 'em to - geth - er and what have you got bib - bi - di - bob - bi - di - boo.
F
C7
F
Sa - la - ga - doo - la men - chic - ka boo - la bib - bi - di - bob - bi - di - boo

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C7
F
it - 'll do mag - ic be - lieve it or not, bib - bi - di - bob - bi - di - boo.
B♭
F
G7
Dm7
B♭m
G7
Sa - la - ga - doo - la means men-chic-ka boo - le-roo, but the thing-a-ma-bob that does the job is
C7
Gm7
C7
F
bib - bi - di - bob-bi - di - boo. Sa - la - ga - doo - la men-chic-ka boo la bib - bi - di - bob-bi - di - boo
C7
F
put 'em to-geth-er and what have you got bib-bi-di - bob-bi-di bib-bi-di - bob-bi-di bib-bi-di - bob-bi-di - boo.

I'm Late

From Walt Disney's *Alice In Wonderland*

Words by BOB HILLIARD
Music by SAMMY FAIN

Brightly
Cm
I'm late, I'm late for a ver - y im - por - tant date. No
mp
C
G7
C
time to say hel - lo, good - bye, I'm late, I'm late, I'm late, I'm late and
Cm
Em
when I wave, I lose the time I save. My fuz - zy ears and

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B7 Em Am Em G7
whis - kers took me too much time to shave. I run and then I
mf
C/G G7 C B7 Em
hop, hop, hop, I wish that I could fly. There's dan - ger if I dare to stop and
D7 G7 Cm
here's the rea - son why, (you see) I'm o - ver - due, I'm in a rab - bit
D7 C G7 C F C
stew. Can't e - ven say good - bye, hel - lo, I'm late, I'm late, I'm late.

The Second Star To The Right

From Walt Disney's *Peter Pan*

Words by SAMMY CAHN
Music by SAMMY FAIN

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E♭/G C9 Fm7 A♭/B♭ B♭9 E♭ Fm7 F♯dim E♭/G A♭ B♭m7
Land you need, it's light will lead you there. Twin-kle, twin-kle lit-tle star
A♭/C B♭m7 E♭9 A♭ G7♭9/D Cm
so I'll know where you are, gleam-ing in the skies a-bove, lead me to the
Fm7 B♭9 B♭+ E♭ G7 Cm Gm
one who loves me. And when you bring him my way, each time we say "Good-night,"
A♭ B♭7/A♭ E♭/G C7♭9 Fm7 A♭/B♭ B♭7♯5(♭9) 1 E♭ Fm7 F♭7 2 E♭6 A♭6/E♭ E♭6
we'll thank the lit-tle star that shines the sec-ond from the right. right.

You Can Fly! You Can Fly! You Can Fly!

From Walt Disney's *Peter Pan*

Words by SAMMY CAHN
Music by SAMMY FAIN

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Fm7 B♭7 E♭
fly! You can fly! Think of the hap-pi-est things,
B♭7 E♭
that's the way to get your wings. Now you own a can - dy store.
B♭7 E♭ A♭
Look! You're ris - ing off the floor. Don't won - der how or why.
B♭7 E♭ Fm7 B♭7 E♭
You can fly! You can fly! You can fly!

G
Am7
D7
G
Bm6
G♯dim
Soon you'll zoom all a - round the room, all it takes is faith and
Am7
D7
G
G7
C
G
Am7
D7
trust.
But the thing that's a pos - i - tive must is a lit - tle bit of Pix - ie
G
Edim
Fm7
B♭7
E♭
Dust.
The dust is a pos - i - tive must!
When there's a smile in your heart
there's no bet - ter time to start.

B♭7
E♭
B♭7
E♭
It's a ver - y sim - ple plan. You can do what bird - ies can. At
A♭
B♭7
least it's worth a try. You can
E♭
Fm7
B♭7
1
E♭
Fm7
B♭9
2
E♭
fly! You can fly! You can fly! fly!
Fm7
E♭
Fm7
E♭

Bella Notte

(This Is The Night)
From Walt Disney's *Lady And The Tramp*

Words and Music by PEGGY LEE
and SONNY BURKE

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Dm7/G C G7♯5 Cmaj7
loved one. You'll need it a - bout this time to
Em7 A9 Em7 A9 Am7/D D7
keep from fall - ing like a star when you make that diz - zy
Am7/D D7♭9(♯5) G Bm7♭5 E7♯5
climb. For this is the night and the heav - ens are right on this
Am7 D7♭9 1 G Am7/D D7♯5 2 G
love - ly bel - la not - te. not - te.
L.H.

Once Upon A Dream

From Walt Disney's *Sleeping Beauty*

Words and Music by SAMMY FAIN
and JACK LAWRENCE
Adapted From A Theme By Tchaikovsky

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F
Cdim7
Gm
D7
know it's true that vis - ions are sel - dom all they
Gm
G♯dim7
F
D7
Gm
seem. But if I know you, I know what you'll
E7/G♯
F/A
F
D7
Gm
Gm7/C
do; you'll love me at once the way you did once up - on
C7
1
F
C7
2
F
a dream.
dream.

Cruella De Vil

From Walt Disney's *101 Dalmatians*

Words and Music by
MEL LEVEN

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E♭ E♭9 B♭ B♭9 E♭ E♭9
ice in her stare; all in - no-cent chil - dren had bet - ter be - ware. She's
B♭ G♭9 A♭9♭5 G9 C7 F7
like a spi - der wait - ing for the kill. Look out for Cru - el - la De -
B♭ D7 Gm
Vil. At first you think Cru-el - la is the dev - il, But
D7 Gm C7
af - ter time has wore a-way the shock, you come to re - a - lize you've

Gb9
Cm7/F
F9
seen her kind of eyes watch-ing you from un-der-neath a rock. This
Bb
Bb9
Eb
Eb9
Bb
Bb9
vam-pire bat, this in-hu-man beast, she ought to be locked up and
Eb
Eb9
Bb
Gb9
Ab9b5
G9
nev-er re-leased. The world was such a whole-some place un-til Cru-
C7
F7
1
Bb
Dbdim7
F9
2
Bb
el-la, Cru-el-la De-Vil. Cru-Vil.

A Spoonful Of Sugar

From Walt Disney's *Mary Poppins*

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Brightly
G
In ev - 'ry job that must be done there is an el - e - ment of fun. You
feath - er - ing his nest has ver - y lit-tle time to rest while
bees that fetch the nec - tar from the flow - ers to the comb nev - er
mf
Bø dim7
D9
D7♭9
D7
C
find the fun and snap the job's a game. And ev - 'ry task you un - der -
gath - er-ing his bits of twine and twig. Though quite in - tent in his pur -
tire of ev - er buzz - ing to and fro. Be - cause they take a lit - tle
E♭7
G
A7
Am7
Bø dim7
D7
D dim7
take be - comes a piece of cake. A lark! A spree! It's
suit, he has a mer - ry tune to toot. He knows a song will
nip, from ev - 'ry flow - er that they sip. And hence, they find their
f

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Am7 Ddim7 D7 B♭dim7 D7 G
ver - y clear to see. That a
move the job a - long. For a
task is not a grind. For a
spoon - ful of sug - ar helps the med - i - cine go
mf
D7 Ddim7 D7 D+ G6 F♯6 G6 B♭dim7
down, the med - i - cine go dow - wown, med - i - cine go down. Just a
D7 G
spoon - ful of sug-ar helps the med - i - cine go down in a most de -
f
1,2 3
Am7 D7 G B♭dim7 D7/A G
light - ful way. A rob - in way.
The hon - ey
mf

Supercalifragilsticexpialdocious

From Walt Disney's *Mary Poppins*

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Brightly
C
Mary Poppins:
Cmaj7
C6
C♯dim7
G7
Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - do - cious!
f
Dm7
G7
Dm7
G7
C
E - ven though the sound of it is some - thing quite a - tro - cious.
Cmaj7
C7
F
If you say it loud e - nough, you'll al - ways sound pre - co - cious.

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F6 F♯dim7 C C♯dim7 G7 C
Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - do - cious!
C G7 C
Pearlies:
Um did - dle did - dle did - dle, um did - dle ay! Um did - dle did - dle did - dle,
mp
G7 C Cmaj7
Bert: Be - cause I was a - fraid to speak when
um did - dle ay! Mary He trav - eled all a - round the world and
Poppins: So when the cat has got your tongue, there's
mf
C6 C♯dim7 G7 Dm7 G7
I was just a lad, me fa - ther gave me nose a tweak and
ev - 'ry - where he went he'd use his word and all would say, "There
no need to dis - may, just sum - mon up this word and then you've

Dm7 G7 C Cmaj7
told me I was bad. But then one day I learned a word that
goes a clev - er gent!" Bert: When dukes and ma - 'a - ra - jas pass the
got a lot to say. But bet - ter use it care - ful - ly or
C7 F D7
saved me ach - in' nose. Bert and The big - gest word you
time of day with me, Mary Poppins: I say me spe - cial
it can change your life. Pearlie: One night I said it
G7 C
ev - er 'eard and this is 'ow it goes: All: Oh!
word and then they ask me out to tea. All: Oh! 1.,2. Sup - er - cal - i -
to me girl and now me girl's me wife. All: She's 3. Sup - er - cal - i -
Cmaj7 C6 C♯dim7 G7 Dm7
frag - il - is - tic - ex - pi - al - i - do - cious! E - ven though the
frag - il - is - tic - ex - pi - al - i - do - cious! Sup - er - cal - i -

G7 Dm7 G7 C
sound of it is some - thing quite a - tro - cious. If you say it
frag - il - is - tic - ex - pi - al - i - do - cious! Sup - er - cal - i -
Cmaj7 C7 F F6 F♯dim7
loud e - nough, you'll al - ways sound pre - co - cious. Sup - er - cal - i -
frag - il - is - tic - ex - pi - al - i - do - cious! Sup - er - cal - i -
C C♯dim7 G7 1,2 C 3 C
frag - il - is - tic - ex - pi - al - i - do - cious!
frag - il - is - tic - ex - pi - al - i - do - cious!
F6 F♯dim7 C C♯dim7 G7 C

The Bare Necessities

From Walt Disney's *The Jungle Book*

Words and Music by
TERRY GILKYSON

Bright tempo (with spirit)
F7
B♭
B♭maj7
Look for the 1.,3. bare ne - ces - si - ties, the sim - ple bare ne -
2. bare ne - ces - si - ties, the sim - ple bare ne -
f
B♭7
F
D7
G7
ces - si - ties;__ for - get a - bout your wor - ries and your strife.
ces - si - ties;__ for - get a - bout your wor - ries and your strife.
C7
C7♯5
F
F7
B♭
I mean the bare ne - ces - si - ties,__ or Moth - er Na - ture's
I mean the bare ne - ces - si - ties,__ that's why a bear can

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B♭7 F D7 G7 C7 F B♭7
re - ci - pes that bring the bare ne - ces - si - ties of life.
rest at ease with just the bare ne - ces - si - ties of life.
F no chord C7 F
Wher-ev - er I wan - der, wher - ev - er I roam,
When you pick a paw - paw or pric-kl - y pear,
3. So just try to re - lax (Oh yeah!) in my back yard,
no chord C7 F
I could - n't be fond - er of my big home.
and you prick a raw paw next time be - ware.
if you act like that bee acts you're work-in' too hard.
F7 B♭ B♭m F
The bees are buzz - in' in the tree to make some hon - ey just for
Don't pick the prick - ly pear by paw, when you pick a pear, try to use the
Don't spend your time just look - in' a - round for some-thing you want that can't be

G7 Dm7 D7 Gm D7
me. You look un-der the rocks and plants and take a glance at the
claw. But you don't need to use the claw when you pick a pear of the
found. When you find out you can live with-out it and go a-long not
Gm G7 C C7 F D7
fan-cy ants, _ then may - be try a few.
big paw - paw, _ have I giv - en you a clue?
think-in' a-bout_ it. I'll tell you some-thing true.
The bare ne -
Gm7 C7 F Dm Gm C7
ces - si - ties of life will come to you, they'll come to
1,2 F E♭9 F no chord
you!
2.,3. Look for the
3 F E♭9 F F6
you!
ff

Trust In Me

(The Python's Song)
From Walt Disney's *The Jungle Book*

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

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A7
Dm6
I am a - round.
F#7
Slip in - to si - lent slum - ber, sail on a sil - ver
Bm
B♭7
mist. Slow - ly and sure - ly your sen - ses will cease to re -
A7
no chord
Dm6
sist. Just re - lax, be at
mp

A7
rest like a bird in a
Dm6
no chord
Dm6
nest. Trust in me, just in
A7
me. Shut your eyes and trust in
Dm6
me.
ppp

Ev'rybody Wants To Be A Cat

From Walt Disney's *The Aristocats*

Words by FLOYD HUDDLESTON
Music by AL RINKER

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G
Am B7
Am B7
milk to sip!
If it has-n't been tried,
I sug - gest you pro - vide your
Em Am B7
C
B7
Em
Em(maj7)
Em7 Em6
own cat - nip.
I've heard some corn - y birds who tried to sing,
but still a
Cmaj7 D7
C7
B7
Em
Em(maj7)
Em7 Em6
cat's the on-ly cat who knows how to swing!
A purr be-tween two fur - ry friends may be old hat,
Cmaj7
1
Em Bm7 Em
Am
To next strain
B7
2
Em Bm7 Em
Fine
But ev - 'ry-bod - y wants to be a cat!
be a cat!

F♯m7 B7 F♯m7 B7 E C7 F♯m B7
Come on, scat cat, turn me on, I'll take my horn and my best tone, then blow a lit - tle soul in - to the
Emaj7 Amaj7 Emaj7 Gm7 C7 Gm7 C7
tune. Let's take it to an-oth-er key, mod - u-late, then wait for me, I'll
Fmaj7 Gm7 Fmaj7 A♭m7 D♭7
take a few ad libs and pret - ty soon the oth - er cats will all com - mence
D.C. al Fine
A♭m7 D♭7 Am7 D7 Am7 Am7♭5 F♯m7 B7
con - gre-gat-ing on the fence, be - neath the al - ley's on - ly light, where ev - 'ry night is out of sight!

Someone's Waiting For You

From Walt Disney's *The Rescuers*

Words by CAROL CONNORS and AYN ROBBINS
Music by SAMMY FAIN

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Dmaj7 D6 C♯7 F♯m
frown used to be. You'll be part of the love that you see.
C♯7 F♯m
Some-one's wait - ing for you. Al - ways
B7 Em B7
keep a lit - tle prayer in your pock - et and you're sure to see the
Em C♯7 F♯m F♯m7♭5 B7 E7
light. Soon there'll be joy and hap - pi - ness and your lit - tle world will be

G/A
D
Em7
Am
bright.
Have faith lit - tle one
'til your hopes and your wish - es come true.
B7
Em7
Gm6
You must try to be brave lit - tle one.
Some - one's
D
Bm
Em7
A7
1
D
Em7
G/A
wait - ing to love you.
Be
2
D
G
Gm6
D
D6/9
you.

Winnie The Pooh

From Walt Disney's
The Many Adventures Of Winnie The Pooh

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

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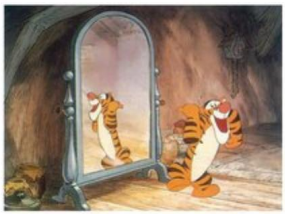
F6 Gm7 C7 Am7 Dm Dm7 G7
you will find the en - chant - ed neigh - bor - hood of Chris - to - pher's
Tempo I
C7 F Gm7 C7 F F♯dim Gm7 C7
child - hood days. A don-key named Ee-yore is his friend, and Kang-a and lit - tle
F Gm7 C7 F Dm Dm7 G7 C7 F
D.C. al Coda
Roo. There's Rab-bit and Pig-let and there's Owl but most of all Win-nie-The-Pooh.
CODA
C7 F C7 F
Wil - ly nil - ly sil - ly ole bear.

The Wonderful Thing About Tiggers

From Walt Disney's
The Many Adventures Of Winnie The Pooh



Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Brightly
C7
F
C7
1., 3. The won - der - ful thing a - bout Tig - gers ___ is Tig - gers are won - der - ful
2. won - der - ful thing a - bout Tig - gers ___ is Tig - gers are won - der - ful
mf
F
C7
F
things! Their tops are made out of rub - ber; ___ their
chaps! They're load - ed with vim and with vig - or; ___ they
C7
F
B♭
F
B♭
F
bot - toms are made out of springs! They're boun - cy, troun - cy, floun - cy, poun - cy,
love to leap in your laps! They're jump - y, bump - y, clump - y, thump - y,

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G7
C7
F
C7
Dm7
D♭6
Fun! Fun! Fun! Fun! Fun!
But the most won - der - ful thing a - bout tig - gers is
1
2
To next strain
3
Fine
C7
F
A♭dim
F
F7
F
I'm the on - ly one!
Oh, the one!
one!
B♭
F
B♭
F
Tig - gers are cud - di - ly fel - las.
Tig - gers are aw - ful - ly sweet.
B♭
F
Dm7
G7
C7
D.S. al Fine
Ev - 'ry - one el - es is jeal - ous.
That's why I re - peat and re - peat: The

Candle On The Water

From Walt Disney's *Pete's Dragon*

Words and Music by AL KASHA
and JOEL HIRSCHHORN

Smoothly
C Dm G7 F G C Am F
I'll be your can-dle on the wa - ter, my love for you will al-ways
I'll be your can-dle on the wa - ter, 'til ev-'ry wave is warm and
mp
B♭ G E/G♯ Am C7/G F C/E
burn. I know you're lost and drift-ing, but the clouds are lift-ing,
bright, my soul is there be-side you, let this can-dle guide you
F G7 C
don't give up you have some-where to turn.
soon you'll see a gold-en stream of light.
1 Dm7 G7
2 Dm7 G7

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B♭ C C7 Fsus F B♭ C C7
A cold and friend-less tide has found you, don't let the storm-y dark-ness
F Gm7 F Am7 D7 G F Em/G
pull you down. I'll paint a ray of hope a - round you, cir-cling in the air
F B♭6/9 G7 C Dm G7
light-ed by a prayer. I'll be your can-dle on the
F G C Am F B♭ G E/G♯
wa - ter, this flame in - side of me will grow. Keep hold - ing

Am C7/G F C/E F G7
on, you'll make it, here's my hand so take it, look for me reach-ing out to
C C7 F Fm C F#m7♭5 F6 G7
show as sure as riv - ers flow, I'll nev - er let you
rit.
a tempo
C G F G7 C G F G7
go, I'll nev-er let you go, I'll nev-er let you
C G/B F/A C/G G C
go.

Best Of Friends

From Walt Disney's *The Fox And The Hound*

Words by STAN FIDEL
Music by RICHARD JOHNSTON

Moderately
C
Dm7/C
C
When you're the best of friends
hap - py game,
hav - ing so much fun to - geth -
you could clown a - round for - ev -
mf
Dm7/C
Em7
A7
- er, you're not e - ven a - ware you're such a fun - ny pair.
- er. Nei - ther one of you sees your nat - ur'l bound - a - ries.
1
Dm7 Em F B7/F♯ Dm7/G G7
You're the best of friends. Life's a
2
Dm7 Em F G7 C
Life's one hap - py game.

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Dm7 G9 Dm7 G9 Em7 A9 Em7 A9
If on-ly the world would-n't get in the way, if on-ly peo-ple would just let you play.
Dm7 Em7 F Bm7♭5 E7 Bm7/E E7 Am
They'll say you're both be - ing fools, you're break-ing all the rules.
F♯m7♭5 F7
They can't un-der - stand your mag - ic won - der-land.
Dm7 G9 C Dm7/C
When you're the best of friends, shar - ing

C
Dm7/C
Em7
all that you dis - cov - er, when these mo - ments have passed_ will that
A7
F♯m7
B7
Em7
friend-ship last?_ Who can say_ if there's a way?_ How I hope,_
A7
Dm7
Dm7/G
I hope it nev - er ends, 'cause you're_ the
G9
C6
Dm7/C
C6
best of friends.

Part Of Your World

From Walt Disney's *The Little Mermaid*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

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B♭ B♭/C C Dm Am F/A
Legs are re - quired for jump-in', danc - in'. Stroll-in' a - long down the, what's that word a- gain,
B♭/C C7 F F/E♭
street. Up where they walk, up where they run, up where they
B♭/D B♭m/D♭ F/C B♭/C C7
stay all day in the sun. Wan - der - in' free, wish I could be part of that
F B♭ C/B♭
world. What would I give if I could live out - ta these

Am
Dm
B♭
C/B♭
wa - ters.
What would I
pay
to spend a
day
warm on the
Am
F7sus
F7
B♭
C/B♭
sand.
Bet - cha on
land
they un - der -
stand.
Bet they don't
A7sus
A7
Dm
Dm/C
F/G
G
F/G
G
re - pri - mand_
their daugh - ters.
Bright young wom-en,
sick of
swim-min',
read - y to
rall.
E♭maj7
B♭/C
C
B♭/C
C
F
F/A
stand.
And
read - y to
know_
what the
peo - ple
know._
a tempo

Part of Your World

FROM WALT DISNEY'S THE LITTLE MERMAID

Lyrics by Howard Ashman
Music by Alan Menken

Look at this stuff.
Isn't it neat?
Wouldn't you think my collection's complete?
Wouldn't you think I'm the girl, the girl who has ev'rything.
Look at this trove, treasures untold.
How many wonders can one cavern hold?
Looking around here you'd think, sure, she's got ev'rything.
I've got gadgets and gizmos aplenty.
I've got whozits and whatzits galore.
You want thingamabobs, I've got twenty.
But who cares?
No big deal. I want more.
I wanna be where the people are.
I wanna see wanna see 'em dancin',
Walkin' around on those, whatdya call 'em, oh feet.
Flippin' your fins you don't get too far.
Legs are required for jumpin', dancin'.
Strollin' along down the, what's that word again, street.
Up where they walk, up where they run, up where they stay all day in the sun.
Wanderin' free, wish I could be part of that world.
What would I give if I could live outta these waters.
What would I pay to spend a day warm on the sand.
Betcha on land they understand.
Bet they don't reprimand their daughters.
Bright young women, sick of swimmin', ready to stand.
And ready to know what the people know.
Ask 'em my questions and get some answers.
What's a fire and why does it, what's the word, burn.
When's it my turn?
Wouldn't I love, love to explore that shore up above, out of the sea.
Wish I could be part of that world.

Under The Sea

From Walt Disney's *The Little Mermaid*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Brightly
B♭
F7
B♭
The sea - weed is al - ways green - er in some - bod - y
Down here all the fish is hap - py as off through the
mf
F7
B♭
F7
B♭
else - 's lake. You dream a - bout go - ing up there.
waves dey roll. The fish on the land ain't hap - py.
F7
B♭
E♭
But that is a big mis - take. Just look at the
They sad 'cause they in the bowl. But fish in the

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B♭/D B♭ F7 B♭
world a - round you, right here on the o - cean floor.
bowl is luck - y, they in for a wors - er fate.
E♭ B♭/D B♭ F7
Such won - der - ful things sur - round you. What more is you
One day when the boss get hun - gry guess who gon' be
B♭ E♭ B♭
look - in' for?
on the plate.
Un - der the sea, un - der the
F7 B♭ E♭
sea.
Dar - lin' it's bet - ter down where it's
No - bod - y beat us, fry us and

Under The Sea

FROM WALT DISNEY'S THE LITTLE MERMAID

Lyrics by Howard Ashman
Music by Alan Menken

The seaweed is always greener in somebody else's lake.
You dream about going up there.
But that is a big mistake.
Just look at the world around you, right here on the ocean floor.
Such wonderful things surround you.
What more is you lookin' for?
Under the sea, under the sea.
Darlin' it's better down where it's wetter.
Take it from me.
Up on the shore they work all day.
Out in the sun they slave away.
While we devotin' full time to floatin' under the sea.
Down here all the fish is happy as off through the waves they roll.
The fish on the land ain't happy.
They sad 'cause they in the bowl.
But fish in the bowl is lucky, they in for a worser fate.
One day when the boss get hungry guess who gon' be on the plate.
Under the sea, under the sea.
Nobody beat us, fry us and eat us in fricassee.
We what the land folks loves to cook.
Under the sea we off the hook.
We got no troubles life is the bubbles under the sea.
Under the sea.
Since life is sweet here we got the beat here naturally.
Even the sturgeon an' the ray they get the urge 'n' start to play.
We got the spirit, you got to hear it under the sea.
The newt play the flute.
The carp play the harp.
The plaice play the bass.
And they soundin' sharp.
The bass play the brass.
The chub play the tub.
The fluke is the duke of soul.
The ray he can play.

The lings on the strings.
The trout rockin' out.
The blackfish she sings.
The smelt and the sprat they know where it's at.
An' oh, that blowfish blow.
Under the sea.
Under the sea.
When the sardine begin the beguine it's music to me.
What do they got, a lot of sand.
We got a hot crustacean band.
Each little clam here know how to jam here under the sea.
Each little slug here cuttin'a rug here under the sea.
Each little snail here know how to wail here.
That's why it's hotter under the water.
Ya we in luck here down in the muck here under the sea.

Be Our Guest

From Walt Disney's *Beauty And The Beast*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

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Am7 A♯dim Bm7 B♭9♯11 Dsus/A D7 G
grey stuff, it's de - li - cious! Don't be - lieve me? Ask the dish - es! They can sing! They can
Gmaj7 G6 G G Gmaj7 G7
dance! Af - ter all, Miss, this is France! And a din-ner here is nev - er sec-ond
C6 B C♯m7 Ddim B7/D♯ E11
best. Go on, un - fold your men - u, take a glance, and then
A7 Am7 D7 G
you'll be our guest, oui, our guest! Be our guest!

Be Our Guest

FROM WALT DISNEY'S BEAUTY AND THE BEAST

Lyrics by Howard Ashman
Music by Alan Menken

Lumiere: **Ma chere Mademoiselle,**
It is with deepest pride and
greatest pleasure that we
welcome you tonight.
And now, we invite you to relax.
Let us pull up a chair as the dining
room proudly presents
your dinner!

Be our guest!
Be our guest!
Put our service to the test.

Tie your napkin 'round your neck,
cherie,
And we provide the rest.
Soup du jour!
Hot hors d'oeuvres!

Why, we only live to serve.
Try the grey stuff, it's delicious!
Don't believe me?
Ask the dishes!

They can sing!
They can dance!
After all, Miss, this is France!
And a dinner here is never second

	best.
	Go on, unfold your menu, **Take a glance,** **And then you'll be our guest,** **Oui, our guest!** **Be our guest!**
	Beef ragout! **Cheese souffle!** **Pie and pudding "en flambe!"** **We'll prepare and serve with flair** **A culinary cabaret!**
	You're alone and you're scared **But the banquet's all prepared.** **No one's gloomy or complaining** **While the flatware's entertaining.**
	We tell jokes. **I do tricks with my fellow** **candlesticks.**
Mugs:	**And it's all in perfect taste.** **That you can bet!**
All:	**Come on and lift your glass** **You've won your own free pass** **To be our guest!**
Lumeniere:	**If you're stressed,** **It's fine dining we suggest.**

All: **Be our guest!**
Be our guest!
Be our guest!

Lumeniere: **Life is so unnerving for a servant who's not serving.**
He's not whole without a soul to wait upon.
Ah, those good old days when we were useful.
Suddenly, those good old days are gone.

Ten years, we've been rusting,
Needing so much more—than dusting.
Needing exercise, a chance to use our skills.

Most days, we just lay around the castle.
Flabby, fat and lazy.
You walked in and oops-a-daisy.

It's a guest!
It's a guest!
Sakes alive,
Well, I'll be blessed!

Wine's been poured and thank the Lord
I've had the napkins freshly

	pressed.
	With dessert she'll want tea.
	And my dear, that's fine with me.
Mrs. Potts:	**While the cups do their soft shoeing,**
	I'll be bubbling!
	I'll be brewing!
	I'll get warm, piping hot!
	Heaven's sakes!
	Is that a spot?
	Clean it up!
	We want the company impressed!
	We've got a lot to do.
	Is it one lump or two
	For you, our guest?
Chorus:	**She's our guest!**
Mrs. Potts:	**She's our guest!**
	She's our guest!
	Be our guest!
	Be our guest!
	Our command is your request.
	It's ten years since we had anybody here,
	And we're obsessed.
	With your meal

	With your ease, **Yes, indeed,** **We aim to please.**
Chorus:	**While the candlelight's still glowing** **Let us help you,** **We'll keep going.**
	Course by course, **One by one!** **'Til you shout,** **"Enough. I'm done!"**
	Then we'll sing you off to sleep as you digest. **Tonight you'll prop your feet up!** **But for now, let's eat up!**
	Be our guest! **Be our guest!** **Be our guest!** **Please, be our guest!**

Beauty And The Beast

From Walt Disney's *Beauty And The Beast*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

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B♭7sus
B♭7
E♭(add9)
E♭
B♭m7
E♭7
change.
Small, to say the least.
Both a lit - tle
A♭maj7
Gm7
Fm7
B♭7sus
B♭7
E♭(add9)
scared,
nei - ther one pre - pared.
Beau - ty and the Beast.
poco rit.
a tempo
B♭7sus
Gm
A♭(add9)
A♭
Ev - er just the same.
Ev - er a sur -
mf
Gm
A♭(add9)
A♭
Gm7
prise.
Ev - er as be - fore,
ev - er just as

Cm
Cm7
D♭
E♭
F
sure as the sun will rise.
Tale as old as
f
C7sus
C7
F(add9)
F
C7sus
C7
F(add9)
F
time.
Tune as old as song.
Bit-ter-sweet and
Am
B♭(add9)
B♭
B♭/C
C7
strange, find-ing you can change, learn-ing you were wrong.
F(add9)
F
C7sus
F(add9)
F
Cer-tain as the sun
ris-ing in the

Cm F7 B♭maj7 Am7 Gm7 C7sus C7
East. Tale as old as time, song as old as rhyme. Beau-ty and the
poco rit.
F(add9) F/E Dm Am/C B♭ Am
Beast. Tale as old as time, song as old as
dim.
slower
Gm7 C7sus C7 F(add9) Fsus F(add9)
rhyme. Beau-ty and the Beast.
a tempo
Fsus F
8va
rit.

Beauty And The Beast

FROM WALT DISNEY'S BEAUTY AND THE BEAST

Lyrics by Howard Ashman
Music by Alan Menken

Tale as old as time,
True as it can be.
Barely even friends,
Then somebody bends
Unexpectedly.
Just a little change.
Small to say the least.
Both a little scared,
Neither one prepared.
Beauty and the Beast.
Ever just the same.
Ever a surprise.
Ever as before,
Ever just as sure
As the sun will rise.
Tale as old as time.
Tune as old as song.
Bittersweet and strange,
Finding you can change,
Learning you were wrong.
Certain as the sun
Rising in the East.
Tale as old as time,
Song as old as rhyme.
Beauty and the Beast.
Tale as old as time,
Song as old as rhyme.
Beauty and the Beast.

Friend Like Me

From Walt Disney's *Aladdin*

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Bright two-beat
GENIE:
A7
A7/C♯
Dm
A7
A7/C♯
Well A - li Ba - ba had them for - ty thieves. Sche-her - a - za - de had a thou-sand tales.
mf
Dm
A7
Dm
But, mas - ter, you in luck 'cause up your sleeves you got a
E7
A7
brand of mag - ic nev - er fails. You got some pow - er in your

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Dm A7 Dm
cor - ner now, some heav - y am - mu - ni - tion in your camp. You got some
A7 Dm E7
punch, pi - zazz, ya - hoo and how. See, all you got - ta do is rub that lamp.
A7 no chord A7 Dm B♭7 A7 Dm
And I'll say Mis - ter A - lad - din sir, what will your plea - sure be?
B♭7 A7 F F7/E♭ B♭/D D♭7
Let me take your or - der, jot it down. You ain't

F/C A7#5 D(no3rd) B♭7 A7 Dm
nev - er had a friend like me. No no ___ no. Life is your
B♭7 A7 Dm C#+ Fm6/C B♭13
res - tau - rant __ and I'm your mai - tre d'. ___ C' - mon
F F/E♭ B♭/D B♭m/D♭ F/C A7
whis - per what it is ____ you want. You ain't nev - er had a friend like me.
Dm B♭7 Dm A7
Yes, sir, we pride our - selves on ser - vice. You're the boss, the king, the shah..

Friend Like Me

FROM WALT DISNEY'S ALADDIN

Lyrics by Howard Ashman
Music by Alan Menken

Genie:	**Well, Ali Baba had them forty thieves.** **Scheherazade had a thousand tales.** **But, master, you in luck 'cause up your sleeves** **You got a brand of magic never fails.** **You got some power in your corner now,** **Some heavy ammunition in your camp.** **You got some punch, pizazz, yahoo and how.** **See, all you gotta do is rub that lamp.** **And I'll say, Mister Aladdin, sir,** **What will your pleasure be?** **Let me take your order, jot it down.** **You ain't never had a friend like me. No no no.** **Life is your restaurant and I'm your maitre d'.** **C'mon whisper what it is you want.** **You ain't never had a friend like me.** **Yes sir, we pride ourselves on**

service.
You're the boss, the king, the shah!
Say what you wish.
It's yours! True dish, how 'bout a little more baklava?
Have some of column "A".
Try all of column "B".
I'm in the mood to help you, dude,
You ain't never had a friend like me.
Wa-ah-ah. Oh my. Wa-ah-ah. No no.
Wah-ah-ah. Na na na.
Can your friends do this?
Can your friends do that?
Can your friends pull this out their little hat?
Can your friends go poof!
(Spoken:) Well, looky here.
Can your friends go abracadabra,
Let 'er rip and then make the sucker disappear?
So doncha sit there slack jawed, buggy eyed.
I'm here to answer all your midday prayers.
You got me bonafide certified.
You got a genie for your charge d'affaires.
I got a powerful urge to help you out.
So whatcha wish I really want to

know.
You got a list that's three miles long, no doubt.
Well, all you gotta do is rub like so.
And oh.
Mister Aladdin, sir, have a wish or two or three.
You ain't never had a friend, never had a friend,
I'm on the job, you big nabob.
I'm on the job, you big nabob.
You ain't never had a friend, never had a friend.
You ain't never had a friend like me.
Wa-ah-ah. Wa-ah-ah.
You ain't never had a friend like me. Ha!

A Whole New World

From Walt Disney's *Aladdin*

Music by ALAN MENKEN
Lyrics by TIM RICE

Sweetly
D
ALADDIN:
I can show you the world, shin - ing, shim - mer - ing,
mf
G/B A/C♯ Em/G F♯7 F♯7/A♯ Bm Bm/A
splen - did. Tell me prin - cess, now when did you last
G D A7 D
let your heart de - cide? I can o - pen your

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G/B A/C# Em/G F#7 F#7/A#
eyes take you won - der by won - der o - ver, side - ways and
Bm Bm/A G D
un - der on a mag - ic car - pet ride. A whole new
A D A A7/C# A7
world a new fan - tas - tic point of view.
D(add9) D G D/F# G D/F#
No - one to tell us no or where to go or

Bm7 E7sus E7 G/A JASMINE: A
say we're on - ly dream - ing. A whole new world
D A A♯dim7 F♯7/A♯ Bm D7
a daz - zling place I nev - er knew. But when I'm
G D/F♯ G D/F♯ Bm7 E7sus E7
way up here it's crys - tal clear that now I'm in a
C A7sus A7 D JASMINE:
whole new world with you.

A Whole New World

FROM WALT DISNEY'S ALADDIN

Music by Alan Menken
Lyrics by Tim Rice

Aladdin:	**I can show you the world,** **Shining, shimmering, splendid.** **Tell me princess, now** **When did you last let your heart decide?** **I can open your eyes** **Take you wonder by wonder** **Over, sideways and under on a magic carpet ride.** **A whole new world,** **A new fantastic point of view.** **No one to tell us no or where to go** **Or say we're only dreaming.**
Jasmine:	**A whole new world,** **A dazzling place I never knew.** **But when I'm way up here it's crystal clear** **That now I'm in a whole new world with you.**
Aladdin:	**Now I'm in a whole new world with you.**
Jasmine:	**Unbelievable sights, indescribable feeling.** **Soaring, tumbling, free-wheeling**

	Through an endless diamond sky. **A whole new world,**
Aladdin:	**Don't you dare close your eyes.**
Jasmine:	**A hundred thousand things to see.**
Aladdin:	**Hold your breath, it gets better.**
Jasmine:	**I'm like a shooting star I've come so far** **I can't go back to where I used to be.**
Aladdin:	**A whole new world.**
Jasmine:	**Every turn a surprise.**
Aladdin:	**With new horizons to pursue.**
Jasmine:	**Ev'ry moment red-letter.**
Both:	**I'll chase them anywhere. There's time to spare.** **Let me share this whole new world with you.**
Aladdin:	**A whole new world,**
Jasmine:	**A whole new world,**
Aladdin:	**That's where we'll be.**
Jasmine:	**That's where we'll be.**

Aladdin:	**A thrilling chase**
Jasmine:	**A wond'rous place**
Both:	**For you and me.**

Hakuna Matata

From Walt Disney Pictures' *The Lion King*

Music by ELTON JOHN
Lyrics by TIM RICE

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Am
C/E
F
D/F♯
wor - ries
for the rest
of your
days.
C/G
Timon & Pumbaa:
It's our prob - lem - free
phi -
G
C
los - o - phy.
Timon:
Ha - ku - na ma - ta - ta.
rall.
Dm
C
freely

G
Dm
Am
G
no chord
Why, when
f
B♭
F
C
B♭
F
he was a young wart - hog... Pumbaa: When I was a young wart -
moving along
ff
dramatically
C
(off key)
no chord
E♭
hog! Timon: Very nice. Pumbaa: Thanks. Timon: He found his a - ro - ma lacked a
rit.
mf
quickly

F
C
G
Pumbaa:
cer - tain ap - peal. He could clear the sa - van - nah af - ter ev - 'ry meal! I'm a
B♭
F/A
F
C
sen - si - tive soul, though I seem thick - skinned. And it
rall.
E♭
F
G
hurt that my friends nev - er stood down - wind!
accel.
G7sus
C
F/C
C
Timon:
Pumbaa:
And, oh, the shame! He was a - shamed! Thought of chang - in' my
rit.
a tempo

G
C/G
G
F/A
B♭
E♭/B♭
B♭
Timon:
Pumbaa:
Timon:
name! Oh, what's in a name? And I got down - heart - ed... How did you feel?
no chord
C
Pumbaa:
Timon:
Pumbaa:
Timon & Pumbaa:
...ev - 'ry time that I... Hey, Pumbaa, not in front of the kids. Oh, sorry. Ha - ku - na ma -
a tempo
f
F
C
3
ta - ta... what a won - der - ful phrase.
F
D/F♯
Ha - ku - na ma - ta - ta... ain't no pass - ing

Hakuna Matata

FROM WALT DISNEY PICTURES' THE LION KING

Music by Elton John
Lyrics by Tim Rice

Timon:	**Hakuna matata…what a wonderful phrase!**
Pumbaa:	**Hakuna matata…ain't no passing craze.**
Timon:	**It means no worries for the rest of your days.**
Timon & Pumbaa:	**It's our problem-free philosophy.**
Timon:	**Hakuna matata.** **Why, when he was a young warthog…**
Pumbaa:	**When I was a young warthog!**
Timon:	**(Spoken:)** ***Very nice*****.**
Pumbaa:	**(Spoken:)** ***Thanks*****.**
Timon:	**He found his aroma lacked a certain appeal.** **He could clear the savannah after ev'ry meal!**
Pumbaa:	**I'm a sensitive soul, though I seem thick-skinned.** **And it hurt that my friends never**

	stood downwind! **And, oh, the shame!**
Timon:	**He was ashamed!**
Pumbaa:	**Thought of changin' my name!**
Timon:	**Oh, what's in a name?**
Pumbaa:	**And I got downhearted...**
Timon:	**How did you feel?**
Pumbaa:	**...ev'ry time that I...**
Timon:	**(Spoken:)** ***Hey, Pumbaa, not in front of the kids.***
Pumbaa:	**(Spoken:)** ***Oh, sorry.***
Timon & Pumbaa:	**Hakuna matata...what a wonderful phrase.** **Hakuna matata...ain't no passing craze.**
Simba:	**It means no worries for the rest of your days.**
Timon:	**(Spoken:)** ***Yeah, sing it kid!***
Timon & Simba:	**It's our problem-free**
Pumbaa:	**Philosophy.**

Timon & Simba:	**Hakuna matata.**
All:	**Hakuna matata. Hakuna matata. Hakuna matata.** **Hakuna matata. Hakuna matata.** **Hakuna matata.** **Hakuna matata. Hakuna…**
Timon:	**It means no worries for the rest of your days.**
All:	**It's our problem-free philosophy.**
Timon:	**Hakuna matata.**
Pumbaa:	**Hakuna matata. Hakuna matata.**
Timon:	**Hakuna matata.**
Pumbaa:	**Hakuna matata. Hakuna matata.**
Timon:	**Hakuna matata. Hakuna matata.** **Hakuna matata. Hakuna matata.**

Circle Of Life

From Walt Disney Pictures' *The Lion King*

Music by ELTON JOHN
Lyrics by TIM RICE

Relaxed Pop beat
B♭
Cm/B♭
From the day we ar-rive on the plan - et and
Some of us fall by the way - side, and
F7/A
B♭
F/A
blink - ing, step in - to the sun, there's
some of us soar to the stars. And
Gm
Cm
more to be seen than can ev - er be seen, more to do
some of us sail through our trou - bles, and some

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A♭
F
F7/A
than can ev - er be done.
have to live with the scars.
There's
B♭
Cm/B♭
Some say, "Eat or be eat - en."
far too much to take in here,
Some say,
more to
F7/A
B♭
F/A
"Live and let live."
find than can ev - er be found.
But
But the
Gm7
Cm
all are a - greed as they join the stam - pede,
sun roll - ing high through the sap - phi - re sky
you should
keeps great and
cresc.

A♭
F
nev - er take more than you give in the cir - cle of life.
small on the end - less round in the cir - cle of life.
B♭
E♭/B♭
B♭
It's the wheel of for -
f
A♭/B♭
- tune.
It's the leap of faith.
E♭
A♭/E♭
E♭
F/E♭
It's the band of hope

B♭/D
G7
'til we find our place on the path un-wind-
Cm
G♭(add2)
B♭/F
To Coda
-ing in the cir-cle,
1
F
E♭/B♭
B♭
the cir-cle of life.
2
F
B♭
D.S. al Coda
E♭/B♭
the cir-cle of life!
CODA
F
the cir-cle of life.

E♭/B♭
B♭
Cm/B♭
B♭
dim.
mp
G/B
Cm
G♭(add2)
On the path un - wind - ing in the cir -
B♭/D
Fsus
F
- cle, the cir - cle of life.
E♭/B♭
G♭/B♭
B♭
rall.

Can You Feel The Love Tonight

From Walt Disney Pictures' *The Lion King*

Music by ELTON JOHN
Lyrics by TIM RICE

Pop Ballad
B♭ F/A E♭/G B♭/F E♭ B♭/D
mp legato
With pedal
F/A B♭ Cm7 B♭/D E♭ B♭/D E♭ B♭/D
There's a calm_ sur-ren - der to the rush_ of day,_
There's a time_ for ev-'ry-one, if they on - ly learn_
E♭ B♭/D Cm7 F/A E♭ B♭/D
when the heat_ of the roll-ing world_ can be turned_ a - way._
that the twist - ing ka - lei - do - scope_ moves us all_____ in turn._
An en - chant - ed mo-ment,
There's a rhyme_ and rea - son

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E♭
B♭/D
E♭
Gm
and it sees me through.
to the wild out - doors
It's e - nough for this rest - less war - rior
when the heart of this star - crossed voy - ag - er
A♭
F
B♭
F/A
just to be with you.
beats in time with yours.
And can you feel the love
poco cresc.
Gm
E♭
B♭
E♭
C/E
to - night?
It is where we are.
F
E♭
B♭/D
It's e - nough for this

Gm Gm/F E♭ Cm B♭/D E♭ C/E
wide - eyed wan - der - er that we got this far.
F B♭ F/A
And can you feel the love
Gm E♭ B♭ E♭ C/E
to - night, how it's laid to rest?
F E♭ B♭/D
It's e - nough to make

Gm Gm/F E♭ Cm B♭/D E♭ F7sus
kings and vag - a - bonds be - lieve the ver - y best.
E♭/B♭ B♭
1
F/A E♭/G B♭/F
poco dim.
E♭ B♭/D F/A B♭ Cm7 B♭/D
2
E♭ B♭/D
It's e - nough to make
Gm Gm/F E♭ Cm B♭/D E♭ F7sus E♭/B♭ B♭
kings and vag - a - bonds be - lieve the ver - y best.
rall.
molto rit.

Colors Of The Wind

From Walt Disney's *Pocahontas*

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

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Gm Dm E♭6 B♭/D
1
Cm F6
I know ev - 'ry rock and tree and crea - ture has a life, has a spir - it, has a
if you walk the foot-steps of a strang - er you'll learn
Gm F
2
Cm F E♭/F B♭ Dm/A
name. You things __ you nev-er knew __ you nev-er knew. Have you
𝄋 Gm Dm E♭ Gm
ev - er heard the wolf cry to the blue corn moon or asked the grin-ning bob-cat why he
let the ea - gle tell you where he's
Dm E♭ F/E♭ Dm7 Gm7
grinned?
been?
Can you sing with all __ the voic - es of the moun - tain? Can you

E♭6
B♭/D
Gm7(add4)
Cm7
E♭/F
To Coda
paint with all__ the col-ors of the wind?
Can you paint with all__ the col-ors of the
B♭
Gm
F6
E♭
E♭/F
B♭
F
wind?
Come run the hid-den pine__ trails of the
rain-storm and the riv - er are my
Gm
E♭(add9)
B♭
Dm7
for - est, come taste the sun-sweet ber - ries of the earth, come
broth-ers; the ber - on and the ot - ter are my friends; and
Gm
F6
E♭6
B♭/D
1
Cm7
B♭/F
F
roll in all__ the rich - es all a-round you, and for once nev-er won-der what they're
we are all__ con-nect-ed to each oth - er in a

Gm
F(add9)/A
2
Cm7
E♭/F
B♭
Dm/A
D.S. al Coda
worth. The cir - cle in a hoop that nev - er ends. Have you
CODA
B♭
Dm7
F/E♭
Dm7
Gm7
wind? How high does the syc - a - more grow? If you
A♭maj9
3
E♭/F
F6
E♭/F
F
cut it down then you'll nev - er know. And you'll
rall.
Gm
Dm7
E♭
F
Gm
nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white or cop - per -
a tempo

Dm7 E♭ F(add9)/A Dm7 Gm7
skinned, we need to sing with all the voic - es of the moun - tain, we need to
Cm7 Dm7 Gm7(add4) Cm7
paint with all the col - ors of the wind. You can own the earth and still all you'll
Freely
Dm7 E♭maj9 F Gm7 Dm7 E♭maj9 Cm7/F B♭
own is earth un - til you can paint with all the col - ors of the wind.
a tempo
Gm E♭maj7 Gm F E♭ E♭/F no chord B♭(add9)
rit.

You've Got A Friend In Me

From Walt Disney's *Toy Story*

Music and Lyrics by
RANDY NEWMAN

Easy shuffle
E♭ G7/D Cm B7 E♭/B♭ E♭dim/B♭ B♭7
f
E♭ D/B♭ D♭/B♭ D/B♭ E♭ B♭7♯5
You've got a friend in me.
You've got a friend in me.
mf
E♭9 A♭ Adim7 E♭/B♭ E♭
You've got a friend in me.
You've got a friend in me.
A♭ E♭/G G7 Cm
When the road looks rough a - head and you're miles
You got trou - bles, then I got 'em too.

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A♭ E♭/G G7 Cm
and miles from your nice warm bed,
There is - n't an - y - thing I would - n't do for you.
A♭ D/A E♭/B♭ G/B Cm A♭7 G Cm F7 B♭7
you just re - mem - ber what your old pal said. Son, you've got a friend in me.
If we stick to - geth - er we can see it through, 'cause you've got a friend in me.
E♭ C7 F7 B♭7
1
E♭ G7/D
Yeah, you've got a friend in me.
Yeah, you've got a friend in me.
Cm B7 E♭/B♭ E♭dim/B♭ B♭7

2
E♭
E♭maj7
E♭7
A♭
D
Now, some oth-er folks might be a lit-tle bit smart-er than I am,
E♭6
D7
E♭6
D
Em7
big-ger and strong-er too. May-be. But none of them will
Fdim7
D/F♯
Gm
C7
Fm
B♭7
ev-er love you the way I do, just me and you, boy.
E♭
B♭7♯5
E♭7
A♭
Adim7
And as the years go by, our friend-ship will nev-er die.

E♭/B♭ E♭ A♭ Adim7 E♭/B♭ G7/B Cm
You're gon - na see it's our des - ti - ny.
molto rit.
F7 B♭7 E♭ C7 F7 B♭7
You've got a friend in me. You've got a friend in me.
a tempo
E♭ C7 F7 B♭7 E♭ G7/D
You've got a friend in me.
Cm B7 E♭/B♭ E♭dim/B♭ B♭7 E♭
rit.

God Help The Outcasts

From Walt Disney's *The Hunchback Of Notre Dame*

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

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Cm7
E♭m6
B♭/F
look to You still. God help the out - casts or
poor and down - trod. I thought we all were the
F7♭9
1
B♭
B♭maj7
E♭/B♭
B♭
no - bod - y will.
chil - dren of
F/B♭
E♭/B♭
2
B♭
F/A
E♭/G
God.
I don't know if there's a
B♭/F
Cm/F
B♭
Dm/A
Gm
rea - son why some are blessed, some not.
Why the few You seem to

Eb(add9)
Cm7
Bb/D
fa - vor, they fear us, flee us,
Dm
Gsus
G
C
try not to see us. God help the
f
C/E
F
Dm
out - casts, the tat - tered, the torn, seek - ing an
Gsus
G
Csus
C
G/B
Am
an - swer to why they were born. Winds of mis -

Dm
Fm6
for - tune have blown them a - bout. You made the
dim.
C/G Cmaj7/G G7♭9 Am Cmaj7/G
out - casts; don't cast them out. The
Fm6 C/E Fm6 C/E Fm6 C/E Dm
poor and un - luck - y, the weak and the odd; I thought we
mp
mf poco rall.
C/E G7♭9 C Cmaj7 F/C C
all were the chil - dren of God.
a tempo

God Help The Outcasts

(AS PERFORMED BY BETTE MIDLER)

FROM WALT DISNEY'S THE HUNCHBACK OF NOTRE DAME

Music by Alan Menken
Lyrics by Stephen Schwartz

I don't know if You can hear me or if You're even there.
I don't know if You will listen to a humble prayer.
They tell me I am just an outcast;
I shouldn't speak to You.
Still I see Your face and wonder:
Were You once an outcast too?
God help the outcasts hungry from birth.
Show them the mercy they don't find on earth.
The lost and forgotten, they look to You still.
God help the outcasts or nobody will.
I ask for nothing, I can get by.
But I know so many less lucky than I.
God help the outcasts, the poor and downtrod.
I thought we all were the children of God.
I don't know if there's a reason why some are blessed, some not.
Why the few You seem to favor, they fear us,
Flee us, try not to see us.
God help the outcasts, the tattered, the torn,
Seeking an answer to why they were born.
Winds of misfortune have blown them about.
You made the outcasts; don't cast them out.
The poor and unlucky, the weak and the odd;
I thought we all were the children of God.

Someday

From Walt Disney's *The Hunchback Of Nortre Dame*

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

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D♭(add2) A♭/C A♭/E♭ E♭7sus E♭7
live and let live.
A♭ Cm/G D♭/F Cm/E♭
Some - day life will be fair - er, need will be
B♭m(add2)/D♭ A♭/C B♭m7(add4) E♭7
rar - er, greed will not pay.
B♭m7 E♭/G E♭7/G D♭6/A♭ A♭ D♭
God - speed this bright mil - len - ni - um

B♭m6/F Fm B♭m E♭7/D♭ D♭ E♭6 E♭ A♭ Cm/G
on its way. Let it come some - day.
D♭/F A♭9/E♭ B♭m/D♭ A♭/C F7sus F7
cresc. rall.
Broadly
B♭ Dm/A Dm7/A E♭/G Dm/F
Some - day our fight will be won then, we'll stand in the
f
Cm/E♭ B♭/D Cm7 Cm7/(add4) F7sus F
sun then, that bright af - ter - noon.

Cm F E♭6/B♭ B♭ E♭(add9)
Till then, on days when the sun is gone,
Cm6/Gm Gm Cm7 F/E♭ E♭ E♭maj7/F F♯dim7 Gm Gm7/F
we'll hang on, wish up - on the moon.
Slower
Cm B♭/D E♭6 E♭6/F E♭/F E♭maj7/F F7 B♭ E♭m6/B♭
Change will come one day, some - day soon.
p sub.
a tempo
B♭ E♭m6/B♭ B♭ E♭m6/B♭ B♭
rit.

Zero To Hero

From Walt Disney Pictures' *Hercules*

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Driving 4
G F/G G F/G G/B
Say a - men, there he goes a - gain. Sweet and un - de - feat - ed and an
f
C C/E D/F♯ G F/G G F/G G/B
awe-some ten for ten. Folks lined up just to watch him flex, and this per-fect pack-age packed a
C C♯dim D7sus G D7sus
pair of per-fect pecs. Herc-ie, he comes, he sees, he con - quers. Hon-ey, the crowds were go -

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G
D7sus
B
B7
Em
- ing bonk - ers. ___ He showed the mox - ie, brains and spunk, from
Am
G/B
C
A7/C♯
C/D
G
Am7
G/B
C
A7/C♯
ze - ro to he - ro, a ma - jor ___ hunk. Ze - ro to he - ro Spoken: and
In 2
D7sus
G
C/G
G
C/G
G
C/G
who'd a - thunk?
accel.
G
C/G
G
C/G
G
C/G
G
C/G
Who put the glad in glad - i - a - tor? Her - cu -

G C/G G C/G G C/G
les. Whose dar - ing deeds are great the - a - ter? Her - cu -
G B♭ E♭/B♭ B♭ E♭/B♭ B♭ D7 Csus2/E
les. Is he bold? No one brav - er. Is he sweet? Our
Fdim7 D7/F♯ G G7/B C D7sus G G7/B
fav - 'rite fla - vor. Her - cu - les. Her - cu -
C D7sus G G7/B C D7sus G G7/B
les. Her - cu - les. Her - cu -

C D7sus G G7/B C D7sus G G7/B
les. Her - cu - les. Her - cu -
C D7sus G G/B C
les. Bless my soul, Herc ___ was on a roll, un - de -
Csus2/E D7/F♯ G G/B C
feat - ed. ___ Rid - ing high, Spoken: and the nic - est guy. Not ___ con -
E♭7 D7sus F/G G F/G G D7sus
ceit - ed. ___ He was a noth - ing, ze - ro, ze - ro. Now he's a hon - cho,

F/G G F/G G D7sus B7 Em
he's a he - ro. He hit the heights at break - neck speed.
Am7 G/B C C♯dim C/D Am7 G/B C C♯dim
From ze - ro to he - ro. Here is a he - ro.
C/D Am7 G/B C C♯dim C/D D7sus
Now he's a he - ro.
D G7
Spoken: Yes, in - deed.

Zero To Hero

FROM WALT DISNEY PICTURES' HERCULES

Music by Alan Menken
Lyrics by David Zippel

Muses: **Bless my soul, Herc was on a roll.**
Person of the week in ev'ry Greek opinion poll.
What a pro, Herc could stop a show.
Point him at a monster and you're talkin' S.R.O.
He was a no one, a zero, zero. Now he's a honcho,
he's a hero.
Here was a kid with his act down pat.
From zero to hero in no time flat.
Zero to hero, just like that.
When he smiled the girls went wild with oohs and ahs.
And they slapped his face on ev'ry vase.
On ev'ry vahse. From appearance fees and royalties our Herc had cash to burn.
Now nouveau riche and famous he could tell you What's a Grecian urn.
Say amen there he goes again.
Sweet and undefeated and an awesome ten for ten.
Folks lined up just to watch him flex.
And this perfect package packed a pair of perfect pecs.
Hercie, he comes, he sees, he conquers.

Honey, the crowds were going bonkers.
He showed the moxie, brains and spunk.
From zero to hero, a major hunk.
Zero to hero (Spoken:) *and who'd athunk?*
Who put the glad in gladiator?
Hercules.
Whose daring deeds are great theater?
Hercules.
Is he bold? No one braver.
Is he sweet? Our fav'rite flavor.
Hercules. Hercules. Hercules.
Hercules. Hercules. Hercules.
Bless my soul, Herc was on a roll, undefeated.
Riding high (Spoken:) *and the nicest guy.* Not conceited.
He was a nothing, zero, zero.
Now he's a honcho, he's a hero.
He hit the heights at breakneck speed.
From zero to hero. Herc is a hero.
Now he's a hero. (Spoken:) Yes, indeed.

Go The Distance

From Walt Disney Pictures' *Hercules*

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Slowly
G A D G A D
I have of - ten dreamed of a far - off place where a
un - known road to em - brace my fate, though that
G A Bm7 Gmaj7 Asus A G A D
he - ro's wel - come would be wait - ing for me, where the crowds will cheer when they
road may wan - der, it will lead me to you. And a thou - sand years would be
G A Bm G F♯m Bm D/A G Asus A
see my face, and a voice keeps say - ing this is where I'm meant to be. I'll be
worth the wait. It might take a life-time, but some - how I'll see it through. And I

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D(add9)/F♯ Em/G D/A A A/G D(add9)/F♯ Em/G
there some - day. I can go the dis - tance. I will find my way
won't look back. I can go the dis - tance. And I'll stay on track. No, I
D/A A A/G D(add9)/F♯ G
1 Bm7
if I can be strong. I know ev - 'ry mile will be worth my while.
won't ac - cept de - feat. It's an up - hill slope, but I
Em7 G A D A/C♯ Bm D/A Gmaj7 G/A
When I go the dis - tance, I'll be right where I be -
D A/D G/D D A/D G/D
2 Bm7 Em7
long. Down an won't lose hope till I

G A D A/C♯ Bm D/A G Asus A D A/D G/D
go the dis - tance and my jour - ney is com - plete. Oh, _
D A/D G/D F B♭/D C/E A/C♯
yeah. _ But to look be - yond _ the glo - ry is the hard - est part, _ for a
D G F♯/A♯ E/G♯ F♯/A♯ B
he - ro's strength _ is meas - ured by his heart.
E/G♯ F♯/A♯ B G/B A/C♯ D Bm Em7♭5/B♭

Go The Distance

(AS PERFORMED BY MICHAEL BOLTON) FROM WALT

DISNEY PICTURES' HERCULES

Music by Alan Menken
Lyrics by David Zippel

I have often dreamed of a far-off place
Where a hero's welcome would be waiting for me,
Where the crowds will cheer when they see my face,
And a voice keeps saying this is where I'm meant to be.
I'll be there someday.
I can go the distance.
I will find my way if I can be strong.
I know ev'ry mile will be worth my while.
When I go the distance, I'll be right where I belong.
Down an unknown road to embrace my fate,
Though that road may wander it will lead me to you.
And a thousand years would be worth the wait.
It might take a lifetime, but somehow I'll see it through.
And I won't look back.
I can go the distance.
And I'll stay on track.
No, I won't accept defeat.
It's an uphill slope, but I won't lose hope
Till I go the distance and my journey is complete.
Oh, yeah.
But to look beyond the glory is the hardest part,
For a hero's strength is measured by his heart. Like a shooting star,
I will go the distance.
I will search the world.
I will face its harms.
I don't care how far.
I can go the distance
Till I find my hero's welcome waiting in your arms.
I will search the world.
I will face its harms
Till I find my hero's welcome waiting in your arms.

Reflection

From Walt Disney Pictures' *Mulan*

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

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A♭(add2)
Fm11
Now I see if I wear a mask I can
But some - how I will show the world what's in -
B♭m7
D♭m6/9
A♭
fool the world, but I can - not fool my — heart.
side my heart and be loved for who I — am.
𝄋
Who is that
Who is that
(D.S.) Why must we
Fm7
E♭/D♭
D♭
D♭m6/9
girl I see star - ing straight back at me?
girl I see star - ing straight back at me?
all con - ceal what we think, how we feel?

A♭ E♭/G Fm7 A♭/E♭ D♭maj7 D♭maj6
1
D♭m6/9
When will my re - flec - tion show who I am in -
Why is my re - flec - tion some - one
Must there be a se - cret me I'm
A♭ Fm7 F
side? I am now in a
Dm7 Gm7 C7
world where I have to hide my heart and what I be - lieve in.
2.3
G♭ E♭
I don't know?
forced to hide?

A♭
Fm7
E♭/D
D♭
Must I pre - tend that I'm some - one else
I won't pre - tend that I'm some - one else
D♭m6/9
A♭
E♭/G
Fm7
A♭/E♭
D♭maj7
D♭maj6
To Coda
for all time? When will my re - flec - tion show
for all time. When will my re - flec - tion show
D♭m6/9
D♭
Fm7
who I am? In - side, there's a heart that must be
B♭m7
E♭7sus
Fm7
free to fly, that burns with a

D.S. al Coda
(take 2nd ending)
Cm7
B♭m7
D♭m6/9
need to know the rea - son why.
CODA
D♭m6/9
Fm7
Fm/E♭
Dm7♭5
A♭
E♭/G
Fm7
A♭/E♭
who I am in - side?
When will my re -
rit.
a tempo
D♭maj7
D♭maj6
D♭m6/9
A♭
flec - tion show
who I am in - side?
3
Fm7
A♭

Two Worlds

From Walt Disney Pictures' *Tarzan*

TM

Words and Music by
PHIL COLLINS

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Fm
Fm7
E♭/F
Fm
by man with in this world blessed with love,
the trees, on ly love can en ter here.
Fm7
E♭/F
Fm
Fsus
A sim ple life they live in peace.
A sim ple life they live in peace.
E♭
A♭
B♭
E♭
Raise your head up; lift high the load. Take strength from those that need
A♭
B♭
E♭
A♭
B♭
you. Build high the walls, build strong the beams. A

E♭
A♭
B♭
new life is wait - ing; but dan - ger's no stran - ger
C5
Fm7
here. No words de - scribe a
E♭sus2/G
E♭/G
Fm/A♭
moth - er's tears. No words can heal a bro -
B♭5
Fm7
E♭/G
Fm/C
Fsus
ken heart. A dream is gone; but where there's hope,

B♭sus2
C
F
B♭sus2
some - where, some-thing is call - ing_ for_ you.
Two worlds,_ one
C
F
C(add4)/B♭
B♭(add2)
E♭sus2
fam - i - ly.
Trust your_ heart,_ let fate de - cide_ to
Dm
C5
D5
B♭5/D
guide these_ lives_ we see.
C5/D
C6/D
D5
fp
ff

You'll Be In My Heart

(Pop Version)
As Performed by Phil Collins From Walt Disney Pictures' *Tarzan*
TM

Words and Music by
PHIL COLLINS

Moderately
F♯5
Come stop your cry - ing; it will be all right. Just take my hand,
mf
B5
hold it tight. I will pro-tect you from all a - round you.
G♯m
C♯
I will be here; don't you cry.
8
F♯
For one so small you
Why can't they un - der-stand the

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C♯/F♯
F♯
seem so strong.
way we feel?
My arms will hold you, keep you
They just don't trust what they
C♯/F♯
F♯
B(add2)
safe and warm.
can't ex - plain.
This bond be - tween us
I know we're dif - f'rent, but
G♯m
C♯
B♭
can't be bro - ken.
deep in - side us
I will be here; don't you cry.
we're not that dif-fer-ent at all.
'Cause
And
E♭
A♭/E♭
B♭
B♭/A♭
you'll be in my heart,
yes, you'll be in my

Gm7
Cm
A♭
heart from this day on now and for - ev - er -
To Coda
D♭
B♭
E♭
more. You'll be in my
A♭/E♭
B♭
B♭/A♭
Gm7
heart no mat - ter what they say. You'll
Cm
A♭(add2)
D♭
be here in my heart al - ways.

B♭7sus
A♭
B♭
D.S. al Coda
CODA
B♭
A♭sus
A♭
Don't lis - ten to them, 'cause
des - ti - ny calls you, you
A♭sus2
A♭
A♭sus/F
Fm7
what do they know? We need each oth - er to
must be strong. It may not be with you, but you've
A♭sus2/F
Fm7
Cm7
have, to hold.
got to hold on.
They'll see in time, I

1
2
D♭
know. When know. We'll
E♭ B♭ F B♭/F
show them to-geth-er, 'cause you'll be in my heart. Be-lieve me,
C C/B♭ Am7 Dm
you'll be in my heart. I'll be there from this day on, now
B♭ E♭ C
and for-ev-er-more.

F
B♭/F
C
C/B♭
You'll be in my heart
(You'll be here in my heart.)
no mat-ter what they
Am
Dm
B♭(add2)
say.
(I'll be with you.)
You'll be here in my heart (I'll be there.) al -
E♭
C
B♭maj9
- ways.
Al - ways
F(add2)
I'll be with you.
I'll be

B♭maj9
F(add2)
there for you al - ways, al - ways and al - ways.
B♭maj9
Just look o - ver your shoul-der. Just look o -
F(add2)
B♭maj9
- ver your shoul-der. Just look o - ver your shoul-der;
F
F(add2)
I'll be there al - ways.

When She Loved Me

From Walt Disney Pictures'
***Toy Story 2*—A Pixar Film**

Music and Lyrics by
RANDY NEWMAN

Tenderly, very freely

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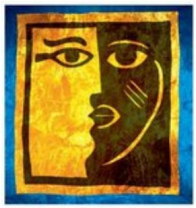
B♭(add2) F/C C7 F
I, when she loved me.
B♭ F/C Cm/B♭ F7/A B♭ F/C B♭ F/C G7/D
Through the sum-mer and the fall, we had each oth-er, that was all. Just she and I to-geth-er, like
G7/B C F Gm7 F/A B♭ G7/B Csus2 C
it was meant to be. And when she was lone-ly, I was there to com-fort her, and I
F7/A B♭ F/C C7 F
knew that she loved me.

Dm
B♭m6/D♭
F/C
So the years went by; I stayed the same. But
G/B
Gdim/B♭
F/A
Fm6/A♭
E♭/B♭
A7
Dm
B♭m6
C7
A♭m/C♭
B♭7
she be - gan to drift a - way; I was left a-lone. Still I wait - ed for the day
G♭6/D♭
A♭m/C
C7/E
when she'd say, "I will al - ways love you."
rit.
F
Gm7
F/A
B♭
G7/B
Csus2
C
Lone - ly and for - got - ten, nev - er thought she'd look my way, and she
a tempo

Em7♭5 A/C♯ Dm F(add2)/C B♭(add2) C F7/A B♭
smiled at me and held me just like she used to do, like she loved me when she
F/C C7sus2 C7 F Gm7 F/A B♭ G7/B Csus2 C
loved me. When some - bod - y loved me, ev - 'ry - thing was beau - ti - ful.
Em7♭5 A/C♯ Dm F(add2)/C B♭(add2) C F/C C7
Ev - 'ry hour we spent to - geth - er lives with - in my heart, when she loved
F
me.

Written In The Stars

From Walt Disney Theatrical Production's *Aida*



Music by ELTON JOHN
Lyrics by TIM RICE

Moderately slow
C G/C F/C C E7 G♯dim7 Am Am/G
(Male:) I am here to tell you we can nev-er meet a-gain. Sim-ple real-ly, is-n't it? A
mf
F C/G G C G/C F/C C Esus E7
word or two and then a life-time of not know-ing where or how or why or when. You
Am Am/G F C/E Dm7
think of me or speak of me or won-der what be-fell the some-one you once loved so long a-

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C/G G C G/C F/C
go, so well. (Female:) Nev - er won - der what I'll feel as
(Male:) Noth-ing can be al - tered. Oh, there is
C E7sus E7/G♯ Am Am/G
liv - ing shuf-fles by. You don't have to ask me and
noth - ing to de - cide. No es - cape, no change of heart, nor
F Gsus G/B C G/D F/C
I need not re - ply. Ev - 'ry mo - ment of my life from
an - y place to hide. (Female:) You are all I'll ev - er want but
C E7sus E7/G♯ Am Am/G
now un - til I die I will think or dream of you and
this I am de - nied. Some-times in my dark-est thoughts I

F
C/E
Dm7
fail to un - der - stand how a per - fect love can be con - found - ed
wish I nev - er learned what it is to be in love and have that
C/G
G
C
G/B
out of hand.
love re - turned.
(Both:) Is it writ - ten in the stars? Are we
Am
C/G
F
pay - ing for some crime? Is that all that we are good for, just a
Dm7
C/G
G
C
G/B
stretch of mor - tal time? Is this God's ex - per - i - ment in

A
Am/G
F
which we have no say? In which we're giv - en par - a - dise, but
1
Dm7
C/G
G
C
G/C F/C
C
G/C F/C
on - ly for a day.
2
Dm7
F/G
C/G
C
G/B
on - ly for a day.
Is it writ - ten in the stars? Are we
Am7
Em/G
F
F/E
pay - ing for some crime? Is that all that we are good for, just a

Dm7 F/G C G/B
stretch of mor - tal time? (Both:) Is this God's ex - per - i - ment (Male:) in
Am Am/G F F/E
which we have no say? In which we're giv - en par - a - dise
(Female:) In which we have no say, giv - en par - a -
Dm7 F/G C G/C F/C
on - ly (Both:) for a day.
dise
C G/C F/C G♭(add2) A♭(add2) B♭(add2) C
rall.

My Funny Friend And Me

From Walt Disney Pictures'
The Emperor's New Groove

Lyrics by STING
Music by STING and DAVID HARTLEY

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F♯m
D♯m7
Dmaj7
thing I held _ was true. But you were kind to me,
D/E
A(add2)
B9/A
E/G♯
and you re-mind-ed me_ that the world is not my play-ground;_
D/F♯
A/E
D(add2)
A(add2)
there are oth-er things that mat - ter;___ what is sim-ple needs pro-
E/G♯
D/F♯
E
Dmaj7
D/E
tect-ing. My il-lu-sions all would shat - ter,___ but you

Dmaj7 C♯m7 Bm7 C♯m7 F♯m C♯m7 F♯m
stayed in my cor - ner. The on-ly world I knew was up - side
D♯m7 Dmaj7 Dmaj7/E
down, and now the world and me will know you car - ried me.
A(add2) E/G♯ F♯m7 E Dmaj7 E
You see the pat-terns in the big sky; those con-stel-la-tions look like you and I.
F♯m7 C♯m7/E D♯m7♭5
Just like the pat-terns in the big sky, we could be lost; we could re -

B9
Dmaj7
A/C♯
Bm7
C♯m7
fuse to try.
But to have made it through
in the dark night,
F♯m
C♯m7
F♯m
D♯m7
Dmaj7
who would those luck-y guys turn out to be
but that un-us-ual blend
D/E
A
(add2)
E/G♯
Dmaj9
E7sus
of my fun-ny friend and me.
A(add2)
B5/A
E/G♯
D/F♯
I'm not as clev-er as I thought I was.
I'm not the boy I used to

A/E D(add2) A(add2) G♯m7 D/F♯ E
be, be - cause_ you showed me some-thing dif-f'rent; you showed_ me some-thing pure.
Dmaj7 D/E Dmaj7
I al-ways seemed so cer-tain, but I was real - ly nev-er sure. But you stayed, and you
Bm7 C♯m7 F♯m C♯m F♯m D♯m7
called my name when oth-ers would have walked out on a lou - sy game.
Dmaj7 D/E A(add2)
And look who made it through but your fun-ny friend and you.

My Funny Friend and Me

FROM WALT DISNEY PICTURES' THE EMPEROR'S NEW GROOVE

Lyrics by Sting
Music by Sting and David Hartley

In the quiet time of evening,
When the stars assume their patterns
And the day has made his journey,
And we wonder just what happened
To the life we knew,
Before the world changed,
When not a thing I held was true.
But you were kind to me,
And you reminded me
That the world is not my playground;
There are other things that matter;
What is simple needs protecting.
My illusions all would shatter,
But you stayed in my corner.
The only world I knew was upside down,
And now the world and me will know you carried me.
You see the patterns in the big sky;
Those constellations look like you and I.
Just like the patterns in the big sky,
We could be lost; we could refuse to try.
But to have made it through in the dark night,
Who would those lucky guys turn out to be
But that unusual blend of my funny friend and me.
I'm not as clever as I thought I was.
I'm not the boy I used to be, because
You showed me something different;
You showed me something pure.
I always seemed so certain,
But I was really never sure.
But you stayed, and you called my name
When others would have walked out on a lousy game.
And look who made it through
But your funny friend and you.

You see the patterns in the big sky.
Those constellations look like you and I.
That tiny planet and the bigger guy.
I don't know whether I should laugh or cry.
Just like the patterns in the big sky,
We'll be together 'til the end of time.
Don't know the answer or the reason why.
We'll stick together 'til the day we die.
If I have to do this all a second time,
I won't complain or make a fuss.
Who would the angels send,
But that unlikely blend of these two funny friends?
That's us.

Where The Dream Takes You

From Walt Disney Pictures'
Atlantis: The Lost Empire

Lyrics by DIANE WARREN
Music by DIANE WARREN
and JAMES NEWTON HOWARD

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C
D
They'll try to change your mind;
There's some-thing in your soul
C
D
they'll try to change your heart,
oh yeah,
that won't be de - nied;
F
C/E
Dm7
but they will nev - er un - der - stand who you are.
And you
it's the faith to dream that keeps the dreama - live.
So you
Fmaj7
C/E
still be - lieve
(still be - lieve),
still be - lieve
(still be - lieve),
and

Dm7
G7sus
you know (and you know) you must go (you must go) where the
C
Dm7
dream takes you (where your dream takes your heart), where the heart longs to be.
C/E
F
C/E
(Your dream will lead you on.) When you fi-n'lly find that place you'll
G7sus
1
B♭/C
find all you need, where the dream takes you.

F/C
Csus2
C(add2)
Whispered: (Where the dream takes you.)
2
B♭/C
Fmaj9/A
dream takes you. Go where your heart is meant to be and
A♭6/9
E♭/G
you may find (you may find) some - bod - y there (some - bod - y there); some - one to
E♭
Dm7
C
share your dream. (Where your dream takes your heart.)

Dm7
C/E
F
(Your dream will lead you on.)
When you fi - n'lly
Am11
Dm7
G7sus
A♭7sus
find that place,
you'll find all you need
where the
D♭(add2)
dream leads you,
(your dream will lead you home) far as your
E♭m7
D♭/F
G♭
heart can see.
(Your dream will lead you on.)
There's a world that

B♭m7
E♭m7
B♭m7
A♭7sus
waits for you.
You're not a - lone,
you'll find your home.
(Where the
C♭/D♭
G♭/D♭
Try to change your mind,
dream takes you.
Where the
D♭(add2)
try to change your heart.
dream takes you.)
(Where the
E♭/D♭
E♭m/D♭
D♭(add2)
dream takes you.)
Why don't you just go
Spoken: where the dream takes you.
8vb

If I Didn't Have You

Walt Disney Pictures Presents a
Pixar Animation Studios Film
Monsters, Inc.

Music and Lyrics by
RANDY NEWMAN

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E♭9
A♭6
A♭m6
- some, (It could happen,) Sulley: 'cause dreams do come true,
(Spoken:) Mike: No way!
8vb
E♭
C7
F7
B♭7sus
E♭
G♭
I would-n't have noth-in' if I did-n't have you. Would-n't have
8vb
D♭
A♭
G♭
D♭
A♭
noth-in' if I did-n't have, would-n't have noth-in' if I did-n't have,
(8vb)
G♭
D♭
B♭
B♭7♯5
E♭
would-n't have noth - in'. Mike: For years I have en -
Mike (Spoken): Can I tell you something?

E♭9
A♭6
A♭m6
- vied
Mike: your grace and your charm.
Sulley (Spoken): (You're green with it.)
E♭6
C7
F7
Ev - 'ry - one loves you, you know.
Sulley: Yes, I
B♭7
E♭
E♭9
know, I know, I know.
Mike: But I must ad - mit it,
8vb
A♭6
A♭m6
E♭
C7
big guy, you al - ways come through.
I would-n't have

F9
B♭7sus
E♭
B♭m7
E♭7
noth-ing if I did-n't have you.
A♭
A♭maj7
D7sus
D7
Gm
Gm(maj7)
Gm7
C7
Both: You and me to - geth-er, that's how it al - ways should be.
Fm
Fm(maj7)
Fm7
B♭
E♭6
B♭7♯5
One with-out the oth - er don't mean noth - ing to me, noth - ing to me.
rit.
E♭
E♭9
A♭6
Mike: Hey, I n-never told you this, some-times I get a lit - tle
a tempo
8vb

A♭m6
E♭6
C7
F9
B♭7sus
blue
Sulley: Looks good on you.
Mike: but I would-n't have
noth-ing if I did-n't have
E♭
E♭6
E♭9
you.
Sulley: Yes, I would-n't be noth - in'
8vb
A♭6
A♭m6
E♭
if I did-n't have you.
Sulley: I would-n't know where to
Mike: I know what you mean, Sulley, because...
C7
F9
B♭7sus
go,
Sulley: would-n't know what to do.
Mike: Me too, because I...
Mike: Why do you keep singing my part?

If I Didn't Have You

WALT DISNEY PICTURES PRESENTS A PIXAR ANIMATION STUDIOS FILM MONSTERS, INC.

Music and Lyrics by Randy Newman

Sulley: **If I were a rich man with a million or two,**

Mike: **I'd live in a penthouse in a room with a view.**

Sulley: **And if I were handsome,**

Mike: **(Spoken:)** ***No way!***

Sulley: **(Spoken:) It could happen.**
'Cause dreams do come true,
I wouldn't have nothin' if I didn't have you.
Wouldn't have nothin' if I didn't have,
Wouldn't have nothin' if I didn't have,
Wouldn't have nothin'.

Mike: **(Spoken:)** ***Can I tell you something?***
For years I have envied

Sulley: **(Spoken:)** ***You're green with it.***

Mike: **Your grace and your charm.**
Everyone loves you, you know.

Sulley: **Yes, I know, I know, I know.**

Mike: But I must admit it, big guy, you always come through.
I wouldn't have nothing if I didn't have you.

Both: You and me together, that's how it always should be.
One without the other don't mean nothing to me, nothing to me.

Mike: (Spoken:) *Yeah, I wouldn't be nothin' if I didn't have you to serve.*
I'm just a punky little eyeball and a funky optic nerve.
Hey, I never told you this.
Sometimes I get a little blue,

Sulley: (Spoken:) *Looks good on you.*

Mike: But I wouldn't have nothing if I didn't have you.

Sulley: (Spoken:) *Let's dance!*

Mike: (Spoken:) *Look, Ma, I'm dancing! Would you let me lead?*
Look at that! It's true! Big guys are light on their feet.
Don't you dare dip me. Don't you dare dip me.
Don't you dare dip me. Ow! I should have stretched.

Sulley: Yes, I wouldn't be nothin' if I didn't have

you.

Mike: **(Spoken:)** ***I know what you mean, Sulley, because…***

Sulley: **I wouldn't know where to go,**

Mike: **(Spoken:)** ***Me too, because I…***

Sulley: **Wouldn't know what to do.**

Mike: **(Spoken:)** ***Why do you keep singing my part?***

Both: **I don't have to say it**

Sulley: **(Spoken:)** ***I'll say it anyway.***

Mike: **(Spoken:) 'Cause we…**

Both: **…both know it's true.**
I wouldn't have nothin' if I didn't have,
I wouldn't have nothin' if I didn't have,
I wouldn't have nothin' if I didn't have you.
Wouldn't have nothin' if I didn't have you.

Mike: **(Spoken:)** ***One more time. It worked!***

Sulley: **Don't have to say it,**

Mike: **(Spoken:)** ***Where'd everybody come***

from?

Sulley: **'Cause we both know it's true.**

Mike: **(Spoken:)** ***Let's take it home, big guy!***

Both: **I wouldn't have nothin' if I didn't have,**
I wouldn't have nothin' if I didn't have,
I wouldn't have nothin' if I didn't have...

Mike: **...you. You. You. A, E, I, 0,**

Sulley: **That means you. Yeah.**

Hawaiian Roller Coaster Ride

From Walt Disney's *Lilo & Stitch*

Words and Music by ALAN SILVESTRI
and MARK KEALI'I HO'OMALU

Moderately fast
F
Gm
F
1.. 3. Lead: There's no place I'd rath - er be
*Chorus: than on my surf-board out at sea,
2. All: There's no place I'd rath - er be
Chorus: than on the sea - shore dry, wet, free.
mf
*Children's Chorus
Gm
F
Lead: lin - ger - ing in the o - cean blue.
Chorus: And if I had one wish come true Lead: I'd
All: On gold - en sand is where I'd lay,
Chorus: and if I on - ly had my way All: I'd
B♭
F
B♭
surf 'til the sun sets be - yond the ho - ri - zon.
play 'til the sun sets be - yond the ho - ri - zon.

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F
Gm
F
Chorus: A - wi - ki - wi - ki, mai lo hi lo hi. La - we mai i ko pa - pa he - 'e na - lu.
Chorus: La - la - la i ka la ha - na - ha - na. Me ke kai ho - en e i ka pu - 'e o - ne.
C
B♭
All: Fly - ing by on a Ha - wai - ian roll - er coast - er
All: It's time to try the Ha - wai - ian roll - er coast - er
F
Gm
F
ride.
ride.
B♭6
F
Lead: A - wi - ki - wi - ki, mai lo - hi - lo - hi. Chorus: La - we mai i ko pa - pa he - 'e na - lu.
All: Hang loose, hang ten, how's it shake - a - shak - a. No wor - ry, no fear. Ain't no big - gy, brah - da.

To Coda
B♭6
F
Lead: Pi' - i na lu - lu la la - ha - la - ha. Chorus: O ka mo - a - na ha - nu - pa - nu - pa.
Put-tin' in, cut - tin' up, cut - tin' back, cut-tin' out. Front side, back side, goof-y-foot-ed wipe out.
1
C
B♭
Lead: La - la - la i ka la ha - na - ha na. Chorus: Me ke kai ho - en - e i ka pu - 'e one.
F
N.C.
Lead: He - le - he - le mai ka - kou e. Chorus: Ha - wai - ian roll - er coast - er ride.
2
C
B♭
Let's go jump - in', surf's up and pump - in', Coast - in' with the mo - tion of the o - cean.

F
N.C.
Whirl - pools swirl - ing, cas - cad - ing, swirl - ing. Chorus: Ha - wai - ian roll - er coast - er ride.
F
Gm
F
D.C. al Coda
CODA
C
B♭
Lead: La - la - la i ka la ha - na - ha - na. Chorus: Me ke kai ho - en - e i ka pu - 'e one.
F
N.C.
Lead: He - le - he - le mai ka - kou e. Chorus: Ha - wai - ian roll - er coast - er ride.

I'm Still Here

(Jim's Theme)
From Walt Disney's *Treasure Planet*

Words and Music by
JOHN RZEZNIK

Moderately
A5
Dsus2
A5
Dsus2
I am a ques - tion to the world, not an an - swer to be
what do you think you'd un - der - stand? I'm a boy? No, I'm a
you see the things they nev - er see. All you want - ed I can
mf
A5
Dsus2
Bm
Dsus2
heard or a mo - ment that's held in your arms. And
man. You can't take me and throw me a - way. And
be. Now you know me and I'm not a - fraid. And
A5
Dsus2
A5
Dsus2
what do you think you'd ev - er say? I won't lis - ten an - y -
how can you learn what's nev - er shown? Yeah, you stand here on your
I want to tell you who I am. Can you help me be a

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A5
Dsus2
1
F♯m7
E
Dsus2
way. You'll re - move me and I'll nev - er be what you want me to
own. They don't know me, 'cause
man? They can't break me as
A5
Dsus2
A5
Dsus2
2, 3
F♯m7
E
Dsus2
be. And I'm not here.
long as I know who I am.
𝄋
A5
A/D
A5
A/D
And I want a mo - ment to be real, want to touch things I don't
A5
A/D
B7sus
Dsus2
feel, want to hold on and feel I be - long. And

A5
A/D
A5
A/D
how can the world want me to change? They're the ones, they stay the
To Coda I
To Coda II
A5
A/D
F♯m7
Esus
D5
A/D
same.
They don't know me, 'cause I'm not here.
They can't see me, but
I'm the one now, 'cause
D.C. al Coda I
(3rd Ending)
And
CODA I
F♯m7
Esus
D5
A/D
I'm still here.
Dmaj7
E6
They can't tell me who to

F♯m
Dmaj7
E6
be, 'cause I'm not what they
see. Yeah, the world is still sleep-ing while I keep on dream-ing for
me and their words are just whis-pers and lies that I'll nev-er be-
F♯m7 Esus D5 A/D
D.S. al Coda II
lieve. And
CODA II
F♯m7 Esus A/D
I'm still here.

Look Through My Eyes

From Walt Disney Pictures' *Brother Bear*

Words and Music by
PHIL COLLINS

Moderately, in 1
C
Am7
There are things in life you'll learn and,
There will be times on this jour - ney,
mf
C/E
F(add2)
oh, in time you'll see,
all you'll see is dark - ness.
C
Am7
'cause out there some - where it's all wait - ing
But out there some - where, day - light finds you

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C/G
F(add2)
if you keep be - liev - ing.
if you keep be - liev - ing.
B♭
C
So don't run, don't hide. It will be all
B♭/D
Gsus
right. You'll see; trust me. I'll be there
A7sus
D
D/F♯
watch-ing o - ver you. Just take a look through my

Gsus2
D/F♯
Em7
D/F♯
eyes.
There's a bet - ter place some - where
Bm
A(add4)
D
D/F♯
out there. Ooh, just take a look through my
Gsus2
D/F♯
Em7
D/F♯
eyes.
Ev - 'ry - thing chang - es.
Bm7
A(add4)
To Coda
G
You'll be a - mazed what you'll find

A
1
B
if you look through my eyes.
2
Bsus
B
eyes.
Bsus
B
E♭
F/E♭
All the things that
E♭maj7
F/E♭
E♭
F/E♭
you can change, there's a mean - ing in

E♭maj7
F
G/F
ev - 'ry - thing,
and you will find
F
G/F
F
G/F
F
all you need.
There's so much to un - der -
A
D.S. al Coda
stand. Take a
CODA
G
A
find. _ (You'll find a bet - ter place) if you
G/B
A/C♯
look through my ___ eyes. (You know there's a bet - ter place.) Just take a

G/D
A/E
look through my eyes.
(Ooh, there's a bet - ter place if you
If you
B
look.)
look through my eyes.
Take a look through my eyes.
Repeat and Fade
Optional Ending

Old Yeller

From Walt Disney's *Old Yeller*

Words by GIL GEORGE
Music by OLIVER WALLACE

Moderately bright
D
D7
G
Old Yel - ler was a mon - grel, an ug - ly, lop - eared mon - grel;
Yel - ler was a hun - ter, a rar - in' tear - in' hun - ter; in
mp
D
A7
D
fan - cy free with - out a fam - 'ly tree. But he could up and
an - y chase he knew just how to run. And when he hunt - ed
D7
G
D
A7
do it and prove there's noth - ing to it, and that's how a good dog should
troub - le he al - ways found it dou - ble, and that's when old Yel - ler had

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D
D7
G
D
A7
be!
fun!
Here Yel-ler,
come back, Yel-ler!
mf
D
A7
1
D
2
D
B♭7
Best dog-gone dog in the West!
Old West!
E♭
E♭
E♭7
A♭
Old Yel-ler was a fight-er, a root-in' toot-in'
Yel-ler's just a pup-py, a lit-tle lop-eared
E♭
B♭7
fight-er. In an-y scrap he knew just what to do. A
pup-py. It's plain to see he has a fam-'ly tree. The

E♭
E♭7
A♭
E♭
rough and read - y fel - low, al - though his coat was yel - low, his bold Tex - as
im - age of his pap - py, he's fris - ky and he's hap - py, and that's how a
B♭7
E♭
E♭7
A♭
E♭
heart was true blue.
good pup should be.
Here Yel - ler,
come back, Yel-ler!
B♭7
E♭
B♭7
1
E♭
Best dog - gone dog in the West.
Young
2
E♭
B♭7
E♭
West!
Best dog-gone dog in the West.

Let's Get Together

From Walt Disney's *The Parent Trap*

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

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G7
F
C
ma - a - ake the scene to - geth - er.
shar - in' all we got to - geth - er.
1
2
G7
G7
F
Oh!
Oh, I real - ly
C
think you're swell uh huh, we real - ly ring the bell. Ooh -
D7
G7
Dm7
G7
Dm7
ee, and if you stick with me, Noth - in' could be great - er. Say,

G7
C
hey, al - li - ga - tor! Let's get to - geth - er. Yea, yea yea! _ Two is twice as nice as
C7
F
C
one. _ Let's get to - geth - er. Right a - way. _ We'll be hav - in' twice the
G7
F
fun, _ and you can al - ways count on me, a groov - y
G7
F
C
two - some we will be. Let's get to - geth - er. _____ Yea, yea yea! _

Castle In Spain

From Walt Disney's *Babes In Toyland*

Words by MEL LEVEN
Music by GEORGE BRUNS

Tango rhythm
C
In our cas - tle in Spain you'll be
mort - gage and lease I will
you must a - gree that it
mf
G7
liv - ing rent free. Ev - 'ry
re - val - u - ate. And for
makes your head whirl to be
cap - i - tal gain you'll share with
you I'll in - crease their in - t'rest
mar - ry - ing me, you luck - y

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C Am Dm7 G7 C
me. From this vil - lage be - low
rate. You'll eat noth - ing but cake
girl. You have caught me to - day
C7 F F♯dim7
ev - 'ry cent we will drain. And our
you'll drink naught but cham - pagne. You'll be
in a gen - er - ous vein. Come now
G7 1,2 C
for - tune will grow in our cas - tle in Spain.
in on the take in our cas - tle in Spain.
what do you say to our cas - tle in
G7 3 C
Ev - 'ry Spain.
Sure - ly

Seize The Day

From Walt Disney's *Newsies*

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

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C/G
G7
G♯dim7
Am
D7/F♯
give our right a - way. A -
Brightly
C/G
G7sus
G7
C
rise and seize the day.
rit.
David: Now is the time to seize the day.

B♭
F
Newsies:
(Now is the time to seize the day.)
David:
Send out the call and join the fray.
C
Dm/C
C
Newsies:
(Send out the call and join the fray.)
David:
Wrongs will be right - ed
Am
G
F
G7
if we're u - nit - ed.
All:
Let us seize the
C
day.

C
Friends of the friend - less seize the day. (Friends of the friend - less, seize the day.)
O - pen the gates and seize the day. (O - pen the gates and seize the day.)
B♭
F
Raise up the torch and light the way. (Raise up the torch and light the way.)
Don't be a - fraid and don't de - lay. (Don't be a - fraid and don't de - lay.)
C
Dm/C
C
Am
G
F
Proud and de - fi - ant we'll slay the gi - ant.
Noth - ing can break us. No one can make us
F
G7
C
Let us seize the day.
give our rights a - way.

Am
C7/G
F
G
Neigh - bor to neigh - bor, fa - ther to
Asus
A/C♯
Dm
C/E
son, one for
To Coda
F
G
C
all and all for one.
D.S. al Coda
CODA
C
one.

The Ballad Of Davy Crockett

From Walt Disney's
Davy Crockett

Words by TOM BLACKBURN
Music by GEORGE BRUNS

Moderately
F
B♭
F
C7
F
1. Born on a moun-tain top in Ten - nes - see, green - est state in the
2. eigh - teen - thir - teen the Creeks up - rose, addin' redskin arrows to the
3. Off through the woods _ he's a marchin' a - long, makin' up yarns an' a -
4. - 17. (See additional lyrics)
mf
G7
C7
F
B♭
Gm
C7
land of the free, raised in the woods so's he knew ev - 'ry tree, kilt him a b'ar when
coun - try's_ woes. Now, In - jun fightin' is some - thin' he knows, so he should-ers his rifle an'
sing - in' a song, itch - in' fer fightin' an' right - in' a wrong, he's ringy as a b'ar an'
F
B♭
F
C7
he was on - ly three. Da - vy, Da - vy Crock-ett, king of the wild fron -
off he___ goes. Da - vy, Da - vy Crock-ett, the man who _ don't know
twict as___ strong. Da - vy, Da - vy Crock-ett, the buck - skin _ buc - ca -

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1-16
17
F
F C7 F B♭ F
tier! 2. In fear! 18. When he come home his pol - i - tick - in' done, the
fear! heard of Houston an' Au - stin an' so,
neer! land is biggest an' his land is best, from
C7 F G7 C7 F B♭ Gm
west - ern march had just be - gun. So he packed his gear an' his trust - y gun, an'
to the Texas plains he jest had to go. Where free - dom was fight - in' an - oth - er foe, an'
gras - sy plains to the moun - tain___ crest. He's a - head of us all meetin' the test,
C7 F B♭ F
lit out grin - nin' to fol - low the sun. Da - vy, Da - vy Crock-ett,
they needed him at the A - la - mo. Da - vy, Da - vy Crock-ett, the
follow - in' his leg - end in - to the West. Da - vy, Da - vy Crock-ett,
C7
1,2
F
3
F
lead - in' the pi - o - neer! 19. He
man who___ don't know fear! 20. His
king of the wild fron - tier!

Additional Lyrics

4. Andy Jackson is our gen'ral's name,
his reg'lar soldiers we'll put to shame.

Them redskin varmints us Volunteers'll tame,
'cause we got the guns with the sure-fire aim.
Davy—Davy Crockett, the champion of us all!

5. Headed back to war from the ol' home place,
but Red Stick was leadin' a merry chase,
fightin' an' burnin' at a devil's pace
south to the swamps on the Florida Trace.
Davy—Davy Crockett, trackin' the redskins down!

6. Fought single-handed through the Injun War
till the Creeks was whipped an' peace was in store.
An while he was handlin' this risky chore,
made hisself a legend for evermore.
Davy—Davy Crockett, king of the wild frontier!

7. He give his word an' he give his hand
that his Injun friends could keep their land.
An' the rest of his life he took the stand
that justice was due every redskin band.
Davy—Davy Crockett, holdin' his promise dear!

8. Home fer the winter with his family,
happy as squirrels in the ol' gum tree,
bein' the father he wanted to be,
close to his boys as the pod an' the pea.
Davy—Davy Crockett, holdin' his young 'uns dear!

9. But the ice went out an' the warm winds came
an' the meltin' snow showed tracks of game.
An' the flowers of Spring filled the woods with flame,
an' all of a sudden life got too tame.
Davy—Davy Crockett, headin' on West again!

10. Off through the woods we're ridin' along,
makin' up yarns an' singin' a song.
He's ringy as a b'ar an' twict as strong,

an' knows he's right 'cause he ain' often wrong.
Davy—Davy Crockett, the man who don't know fear!

11. Lookin' fer a place where the air smells clean,
where the trees is tall an' the grass is green,
where the fish is fat in an untouched stream,
an' the teemin' woods is a hunter's dream.
Davy—Davy Crockett, lookin' fer Paradise!

2. Now he's lost his love an' his grief was gall,
in his heart he wanted to leave it all,
an' lose himself in the forests tall,
but he answered instead his country's call.
Davy—Davy Crockett, beginnin' his campaign!

13. Needin' his help they didn't vote blind.
They put in Davy 'cause he was their kind,
sent up to Nashville the best they could find,
a fightin' spirit an' a thinkin' mind.
Davy—Davy Crockett, choice of the whole frontier!

14. The votes were counted an' he won hands down,
so they sent him off to Washin'ton town
with his best dress suit still his buckskins brown,
a livin' legend of growin' renown.
Davy—Davy Crockett, the Canebrake Congressman!

15. He went off to Congress an' served a spell,
fixin' up the Gover'ments an' laws as well,
took over Washin'ton so we heered tell
an' patched up the crack in the Liberty Bell.
Davy—Davy Crockett, seein' his duty clear!

16. Him an' his jokes travelled all through the land,
an' his speeches made him friends to beat the band.
His politickin' was their favorite brand
an' everyone wanted to shake his hand.

Davy—Davy Crockett, helpin' his legend grow!

17. He knew when he spoke he sounded the knell
of his hopes for White House an' fame as well.
But he spoke out strong so hist'ry books tell
an' patched up the crack in the Liberty Bell.
Davy—Davy Crockett, seein' his duty clear!

Mickey Mouse March

From Walt Disney's *The Mickey Mouse Club*

Words and Music by
JIMMIE DODD

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2
F
B♭
(Shout) Mick - ey Mouse!
F
Don - ald
E! Mick - ey Mouse!
Mick - ey Mouse.
Duck!
G
G7
C7
(Shout) High!
For - ev - er let us hold our ban - ner high!
cresc.
High!
High!
F
G7
Come a - long and sing a song and join the jam - bor -
8va
f
mf
C7
F
F7
B♭
B♭m
F
C7
F
ee! M - I - C - K - E - Y M - O - U - S - E!
8va
rit.

Promise

From MILLENNIUM CELEBRATION at Epcot

Music by GAVIN GREENAWAY
Words by DON DORSEY

Moderately slow
Csus
C
Gsus/C
G/C
Ev - 'ry eve - ning brings an end - ing. Ev-'ry
mu - sic, if you lis - ten, in the
mp
F/C
Am/C
D/C
Gsus
day be - comes a leg - a - cy. Ev - 'ry
rhy - thm of each breath we take. Des - ti -
Csus
C
G/B
sun - set leads to morn - ing with a
na - tions un - dis - cov - ered, rev - e -

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Dm7 C/E Am G Fmaj7 Gsus G Dm G7/B
prom - ise of op-por - tu - ni - ty. We can reach for the stars we
la - tions from ev-'ry choice we make. And I know there are dia - monds
Csus C B♭(add9)♯11 B♭
find a - long the way, dream - ing as we learn to love
danc - ing in the sky; all we have to do is o -
F/A G/B Csus C Gm/C F
ev-'ry day. Prom - ise you will take my hand; as to-
pen our eyes. Prom - ise we'll walk side by side; as a
Dm7 C/E F/G C C/D
mor - row comes, we'll go on.
new day dawns, we'll go on.
We'll go

G
Cmaj7
G(add9)
on grow-ing clos - er through the years, mov-ing
Em
Am9
Dsus
D
D(add9)
D
on through the good times and the tears, ev - er
C(add9)
B/D♯
Em
G/D
C♯m7♭5
on, an-oth - er thou - sand cir - cles 'round the sun.
If
A
1
G/D
D7sus
G
two can be as one, we'll go on.

F/G
E♭
Cm7
E♭/F
F
Gsus
G
There is
2
G/D
D7sus
D7
C(add2)/E
D/F♯
new life has be - gun; the two of us as one will go
G
Cmaj7
G
G/F♯
Em7
Am9
on, mov - ing on through the good times and the
Dsus
D
D(add2)
D
C
B/D♯
tears, ev - er on, an - oth - er thou - sand cir -

Em
Em/D
C♯m7♭5
G/D
D7sus
- cles 'round the sun. A new life has be - gun when
Em7
D/F♯
Am7
D13sus
two of us are one, and we live to keep the prom - ise.
G
C/G
We'll go on, ev - er
mp
Gsus
G
Cm(add2)/G
G
on. We'll go on.
rit.

It's A Small World

From Disneyland and Walt Disney World's
It's A Small World

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

March tempo
C
G7
It's a world of laugh - ter, a world of
just one moon and one gold - en
mf
C
tears; it's a world of hopes and a world of fears. There's so
sun and a smile means friend - ship to ev - 'ry - one, though the
C7
F
Dm7
much that we share that it's time we're a - ware. It's a
moun - tains di - vide and the o - ceans are wide, it's a

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G7
C
Fine
C
small world af - ter all.
small world af - ter all.
It's a
G7
small world af - ter all. It's a small world
C
C7
F
af - ter all. It's a small world af - ter
Dm7
G7
C
D.S. al Fine
all. It's a small, small world. There is

Yo Ho

(A Pirate's Life for Me)
From *Pirates of the Caribbean* at
Disneyland Park and Magic Kingdom Park

Words by XAVIER ATENCIO
Music by GEORGE BRUNS

In a robust manner
F B♭ F C7 F
Yo ho, yo ho, a pi - rate's life for me. We
Yo ho, yo ho, a pi - rate's life for me. We
Yo ho, yo ho, a pi - rate's life for me. We
mf
Dm A7 Dm A7
pil - lage, plun - der, we ri - fle and loot. Drink up me 'eart - ies, yo ho. We
ex - tort and pil - fer, we filch and sack. Drink up me 'eart - ies, yo ho. Ma -
kin - dle and char and in - flame and ig - nite. Drink up me 'eart - ies, yo ho. We
Gm C7 F Dm 1, 2 G7 C7
kid - nap and rav - age and don't give a hoot. Drink up me 'eart - ies, yo ho.
raud and em - bez - zle and e - ven high - jack. Drink up me 'eart - ies, yo ho.
burn up the cit - y, we're real - ly a fright. Drink

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3
G7 C7 A7 Dm
up me 'eart - ies, yo ho. We're ras - cals and scoun - drels, we're
beg - gars and blight - ers and
A7 Dm A7 Gm C7
vil - lains and knaves. Drink up me 'eart - ies, yo ho. We're dev - ils and black sheep, we're
ne'er - do - well cads. Drink up me 'eart - ies, yo ho. Aye, but we're loved by our
F Dm G7 C7 F
real - ly bad eggs. Drink up me 'eart - ies, yo ho. Yo ho,
mom - mies 'n' dads. Drink up me 'eart - ies, yo ho. Yo ho,
B♭ F C7 1 F 2 F
yo ho, a pi - rate's life for me. We're
yo ho, a pi - rate's life for me.
sfz

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